



# THE MUSICAL QUARTERLY

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## CELTIC ELEMENTS IN BEETHOVEN'S SEVENTH SYMPHONY

By JAMES TRAVIS

THE EXTENT to which Celtic elements enter the music of Beethoven is not yet generally appreciated. Despite the availability of direct evidence, criticism has not delved deeply into the genesis of certain symphonic themes.

It was but natural that scholars should have tracked down Beethoven's indebtedness to his most famed predecessors, in view of his avowed reverence for them. And, for obvious reasons, the influence of German, Austrian, and Slavonic folk-song might well have been detected, even if Beethoven had not expressly acknowledged its effect upon him. But musical scholarship has failed to evaluate properly the significance attaching to Beethoven's labors as an arranger of Celtic airs. Nobody appears to have discovered, either intuitively or through investigation, the striking affinities that bind the Seventh Symphony, for example, to the music of Ireland. Strangest of all, no zealous Gael has yet fully seized upon the opportunity that lay before him to make out Beethoven a brother in spirit if not in blood.

Berlioz early caught a glimmer of truth: he suggested that the *Allegro Vivace* of the Seventh be considered a *Ronde des Paysans*.<sup>1</sup> Grove, however, in his standard commentaries on the Symphonies,<sup>1</sup>

<sup>1</sup> *Beethoven and his Nine Symphonies*, 1898.

roundly berated the Frenchman, branding his suggestion an "outrageous proposal".

Ironically enough, in analyzing the *Finale* of the same Symphony, Grove noticed that Beethoven derived the main subject from an accompaniment he had written to the Irish folk-song "Nora Creina", a circumstance to which the composer C. V. Stanford first drew Grove's attention. Possessed of this clue, and aware, moreover, that Beethoven's work on Irish material probably antedated work on the Symphony, it seems odd that Grove did not investigate carefully all of Beethoven's arrangements of Irish music. If he had done so, he would perhaps have been led to greater respect for the intuition of Berlioz, and also to discoveries that would have enabled him to write more specifically of the nature of the Symphony. The "certain new romantic character of sudden and unexpected transition," which he observed, might then have been referred to an external source, as well as to an inner impulse. For it is demonstrable that the themes not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies.

An examination of the use Beethoven made of the song "Nora Creina" will be instructive regarding his creative processes. The melody, a portion of which follows, is No. 51 in a set arranged by Beethoven for the publisher Thomson. The set, published 1814, is entitled *A Select Collection of Original Irish Airs . . . with symphonies and accompaniments for the Piano Forte, Violin, & Violoncello, Composed by Beethoven*.<sup>2</sup>

No. 51. Nora Creina (*Save me from the Grave and Wise*)



In Beethoven's arrangement, the melody of the piano accompaniment which he wrote extends a number of measures beyond the conclusion of the song, as follows:

<sup>2</sup> The author has worked from a copy of the original Thomson edition at the New York Public Library. This is a matter of some importance, since the time-values in measures 1 and 3 of the quotation from No. 6 (p. 261, *infra*) are not alike in the Thomson edition and in the *Gesamtausgabe*, Serie 24, p. 195 (from which the current Breitkopf & Härtel reprint is made)—a fact having a distinct bearing on the discussion of the *Allegretto*, beginning on p. 260.



The first four measures of this coda constitute an early form of the theme of the *Finale* of the Seventh Symphony.

This phrase of regular four-measure length, it may be seen, is based on measures 7 and 8 of "Nora Creina". The first measure of the phrase is identically that of measure 8 of the song. The second measure of the phrase is a repetition of the first, but stated one diatonic degree higher in the scale. The third measure of the phrase is an exact repetition of the first. The fourth measure of the phrase has the same pattern as measure 7 of the song, but it is stated one diatonic degree higher in the scale.

Thus, from elements of the song, Beethoven developed a figure that was sufficiently related to it to be part of its coda, and yet possessed independent coherence, and, as it proved, symphonic significance.

Note how, in the coda, a Germanic domestication of the Irish elements has already begun. A less subtle regularity and a more obvious balance than those of the song itself may be distinguished. The leap of a minor sixth occurs, in the coda, between the third and octave of the tonic chord: it occurs, in the song, between the supertonic and the flattened seventh, a melodic procedure which, to an heir of the Viennese tradition, must have sounded outlandish.

In its ultimate symphonic form, the phrase from the coda appears as follows:

#### Finale—Seventh Symphony



Here the melody rushes and leaps in breathless  $2/4$  time, *Allegro con brio*, and becomes, by its humor and vigor, a veritable apotheosis of the Irish reel.



The relation between Irish song and the *Allegro Vivace* of the Seventh is in some ways, though scholars seem not to have noticed it, even more intimate than that subsisting between the *Finale* and "Nora Creina."

"I once had a true love", air No. 25 in the collection Beethoven arranged for Thomson, furnishes some striking correspondences with the movement in question.

No. 25. "I once had a true love" (*O Harp of Erin*)



It will be immediately observed that three characteristic rhythmic patterns persist throughout the air.



These same rhythms are strongly predominant in the theme of the *Allegro Vivace*, and permeate the entire movement.

*Allegro Vivace*—Seventh Symphony

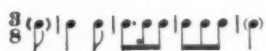


Further, there are melodic figures that are alike in the song and the Symphony, the repeated-note figure being subjected to variation.





Most significant is the exact correspondence between the sequence of rhythmic patterns from the last note of measure 9 to the end of measure 12 of the song and the sequence from the last note of measure 8 to the end of the first half of measure 10 of the symphonic theme. The sequence, in each instance, involves all three of the patterns mentioned as characteristic, and, in each, the patterns appear in the following order:



In addition to the similarities already pointed out, like accents occur; and the reiteration of a single note, characteristic of the Celtic melody, appears as a salient trait of Beethoven's theme.

In short, so far as rhythmic ingredients are concerned, there can be no doubt of the existence of a relationship between the *Allegro Vivace* and "I once had a true love." However, one should not lose sight of the unique piquancy of the theme of the *Allegro Vivace*. Its ecstatic joyousness is Beethoven's, and this mood is more specific and more defined than that of the Irish song in question, an air at once melancholy and animated. Moreover, the two moods are somewhat different in nature. Beethoven's use of the song illustrates that the activity of genius may be a transmutation process in a superficial sense, and again in a profound one.



In the Viennese tradition there was little to forecast the symphonic *Scherzo*. The Irish jig, as given form in certain specimens, at least, furnishes the music spiritually most akin to the movement as exemplified in Beethoven's Symphonies. Perhaps the cast of his genius alone accounts for Celtic affinities in the Third and Ninth. In the creation of the Seventh, however, it is possible to maintain plausibly that he was in some degree inspired by study of a particular jig, the famous "Garyone", No. 22 of the Irish airs arranged for Thomson.

No. 22. "Garyone" (*From Garyone, my happy Home*)





Three elements of this air should be studied in connection with the *Scherzo* of Beethoven's Seventh Symphony:

- (a) the descending scale passages;
- (b) the measures composed of the notes of a single chord:
  - (b 1) tonic quality;
  - (b 2) subdominant quality;
- (c) the cadential figure.

If we denote similar passages by the same letters, it becomes evident that these very elements, juxtaposed and somewhat modified, constitute the theme of the *Scherzo*.

#### Scherzo—Seventh Symphony



Of the four movements of the Seventh Symphony, the *Allegretto* is the most popularly esteemed; and its spell has proved so captivating that a good deal of speculative fantasy exists regarding it. Some of this will be recognized as irrelevant when the relation of the movement to Irish song is fully perceived.

In the collection arranged by Beethoven for Thomson, *Airs* Nos. 5 and 6 may be jointly viewed as the *Allegretto* in embryo, so fully do they contain and prefigure the elements of its main-theme. In Thomson's collection, No. 5 is untitled, and No. 6 bears the title, "Tell me, dear Eveleen." In reality the two airs, which vary somewhat from each other, are both settings—not the best—of an ancient Irish melody, "The Song of Fionnuala." This song commemorated the fate assigned by Irish legend to Lir's three daughters, doomed, for punishment, to wander the

waters of Erin in the guise of swans, until released by the appearance of a hero.

Of the two airs, No. 6 is the more musical and faithful setting. And it was also the more fruitful for the purposes of Beethoven. It evokes the supernal grace and melancholy of the mythic swans; and there may be sensed, in the touching modulation of the eighth measure, a resignation not devoid of hope.

This is the air, as set and arranged in Thomson's collection:

No. 6. "Tell me dear Eveleen" (*What shall I do to shew how much I love her?*) (Song of Fionnuala)

The musical score is for a piano arrangement of a Celtic air. It is written in G major (one sharp) and 3/4 time. The score consists of five systems, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment of eighth notes. The first system includes a measure marked (a). The second system includes a measure marked (b). The fifth system ends with the word 'etc.' in the treble staff.

For the sake of brevity, the right-hand portion of the piano part is omitted, as are the purely instrumental prelude and coda. The harmony is clearly indicated by the two voice-parts and the left-hand portion of the piano part. The subordinate voice-part, significant in line, was provided by Beethoven himself, who thus made it possible for the air to be sung as a duet.

Observe, in this subordinate voice-part, the reiteration for seven measures of the fifth step of the scale. Note also, in the air, the melodic structure of the cadences of the fourth and eighth measures, and the melodic ascent, in the ninth measure, to a point a major third above the concluding note of the modulating cadence of the eighth measure.

Compare now the main theme of the *Allegretto*:

### Allegretto—Seventh Symphony

The musical score is presented in three systems. The first system contains measures 1 through 7, and the second system contains measures 8 through 16. The staves are labeled Viola, Cello I, and Cello II & Bass. The key signature is one sharp (F#) and the time signature is 2/4. Measure numbers 1 through 16 are indicated above the staves. Brackets labeled (a) and (b) are placed below the staves, spanning measures 1-7 and 8-16 respectively, indicating specific melodic or harmonic features discussed in the text.

It is evident that the theme, stated by the viola, derives its distinction (1) from re-iteration as it is manifested in the subordinate voice-part of Air No. 6, and (2) from the stepwise ascents over an interval of a third, a melodic procedure identical in both Air and *Allegretto* at the modulating cadence of the eighth measure, and a feature of the theme as a whole quite as salient as its re-iteration. In measures 9-10 of the *Allegretto*, the ascent to a point a major third above the concluding note of measure 8 corresponds significantly with the similar ascent in the ninth measure of the air.

As to harmony, the material of the first eight measures is identical in

both theme and air, though the distribution of chords is not. The cadential modulation is achieved with the same sequence of chords, and with the same movement in the bass. The almost invariable change, every two beats, either of chord or of its position, is of course a similarity rhythmic as well as harmonic.

The attractiveness of the *Allegretto* is enhanced through contrapuntal effects, some of which may be related directly to the arrangement of Air No. 6. For example, the melodic line of the bass-part, in measures 1-4, follows the line in the third and the beginning of the fourth measure of the air. Again, a similar melodic trend may be traced in measures 9-14 of the bass and in the fifth and sixth measures of the air. These comparable sections are bracketed and lettered (a) and (b). The part for 'Cello I likewise exhibits two readily observable parallels.

An ever recurrent rhythmic pattern dominates both the harmony and melody of the *Allegretto*. This pattern,  $\text{♩} \text{♪} \text{♩} \text{♩}$ , no doubt echoes Beethoven's study of the two settings he encountered for the poetic subject of the "Song of Fionnuala". The first half of the pattern,  $\text{♩} \text{♪}$ , recurs regularly (with one exception) at the beginning of the odd-numbered measures of Air No. 6, and at the beginning of four other measures, and four times in the second half of a measure. The figure,

$\text{♩} \text{♩}$ , which completes Beethoven's pattern, occurs fairly regularly in the second half of the odd-numbered measures of Air No. 5, an intrinsically less distinctive setting of the Irish song.

#### No. 5. On the Massacre of Glencoe (*O tell me, Harper*)



The creation, then, of the rhythmic pattern of his *Allegretto* theme seems to have been one of the most felicitous unions of two and two in Beethoven's life, and hence in all musical history.

There is scarcely an important element in the settings or their ar-

rangements that is not present, in some form, in the *Allegretto*. Even the triplet accompaniment to Air 6 has its parallel in pages of the symphonic movement. And yet, however similar the material, so personally was all of it organized, that the result remains one of its composer's most characteristic achievements, with an accent, a nobility, and a pathos peculiarly its own.

With what profound humility, naïveté, and—who knows?—what meaning, did he declare, after writing the Seventh Symphony, "I am at last learning to compose."

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The conclusion is inevitable that, subconsciously or not, Beethoven utilized Celtic melodies. His exploitation of ideas implicit in "Nora Creina" suggests that he was probably accustomed to considering seriously the possibilities of any worth-while material he chanced upon. Nevertheless, since creative processes are often unconscious or automatic, it cannot be held with certitude that he was always consciously aware of his thematic sources. From what is known of his temperament one would expect the volatility, the impetuosity, the boisterousness, the *extremes* of the Celt to have appealed to him, expressed as he found them in music of superb beauty, refinement, and vigor.

The qualities that Grove finds "new" in the Seventh are among those for which Irish music is particularly noted. The "romantic character of sudden and unexpected transition" is common to Irish airs, with their indescribably poignant shifts of mood. And the "vein of rough, hard, personal boisterousness", of prankishness, of the fantastic, so rare in the symphony before Beethoven, is explicit in the very titles of hundreds of Irish melodies.

Curiously, though Beethoven was reticent regarding the value or character of his symphonies, he specifically praised the Seventh as one of his greatest, in letters to Neate and to Salomon, both *Englishmen* either through birth or long residence. No doubt, like most Continentals, Beethoven was naïvely ignorant of the distinctions which English, Irish, Scotch, and Welsh draw among themselves. It is therefore not impossible that, in these letters to Englishmen, Beethoven was indirectly revealing a consciousness of his Celtic sources and a sense of obligation.

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In shedding light upon Beethoven's sources, a clarification of his creative processes has been intended.

That he discovered, in the Irish airs, possibilities congenial to his artistic temperament, bears witness to the depth of his understanding. His use of the airs reveals no inartistic juxtaposition of discrete and heterogeneous matter, but rather a marvellously skilled marshalling of elements for the purpose of a distinctively personal expression. What the airs held for him he absorbed and allowed to grow. Thus, they stimulated his spiritual development. The Celtic elements, despite their structural importance to the Seventh, are to be considered, in the last analysis, secondary or incidental to that prime element, the spirit of Beethoven.

Indeed, it is a tribute to Erin that its songs enriched his language; and to Beethoven that he, an alien, grasped something of their essence.



## THE OPERA WALKS NEW PATHS

By PAUL BEKKER

OPERA—among all the music of our time—occupies a special place; and all the difficulties that beset our contemporary musical art weigh heaviest upon the opera. I believe that this is because opera is a many-sided phenomenon. It exists not on one but on three planes. First, it is a *musical* work of art. As such, it naturally mirrors all the problems of contemporary music. These problems are complicated enough to have caused critical conditions even for the purely musical forms of concert-, chamber-, home-, and school-music. Second, the opera is a *theatrical* work of art. As such, it faces all the difficulties of the contemporary theatre. Third, the opera is an *art-form* which is to an exceptional extent under the influence of its *social* environment. As such, finally, it is a favored object for that criticism which emphasizes a work's sociological character.

In so-called "normal" times, when music, the theatre, and society get along peacefully together, the opera has a correspondingly easy time of it. It may be approached from each of these three directions, and can consequently exercise an exceptionally far-reaching influence. But we have not the good fortune to live in such a time. Therefore, things are going particularly badly with the opera now. The multiplicity of its fields of influence now becomes a multiplicity of points of attack. Opera must suffer the criticism of the musician and of the man of the theatre, and, if these two are silent, there comes finally the philosophic critic of society who maintains the opera is a sociologically antiquated phenomenon that in our time has absolutely no justification for its existence.

Indeed, there is no art-form so reviled as the opera. And there is none which, for the same reason, has had to bear so many rescue attempts and allow so many experiments to be performed upon it. Finally, there is none which has so well withstood all these theoretical, æsthetic, and practical attacks upon its existence. Despite the fact that it has already for decades found itself under public indictment, despite the fact that irrefutable testimony has been heard dozens of times to the effect that the opera is dead—in reality it nevertheless lives on. It lives, as a matter of fact, more vigorously than the concert, the play, or the

theory of its sociological obsolescence. To be sure, the opera is affected by the economic and cultural difficulties of the present time. But even in the face of these it has survived with indestructible toughness.

How is this contradiction between theory and practice to be explained? I believe it can be explained very simply, by merely pointing out that the theory is false. The opera is not only a musical, not only a theatrical, not only a sociological phenomenon. It is a compound of all three, and a compound which represents a new entity, the effective existence of which is in a new field. Therefore, it is not to be treated from any of those special points of view. It goes on quietly living its own life, unendangered by current attacks, and can afford to wait until theory has recognized its own errors and learned to see clearly. Let us, therefore, realize at once that the opera is not a dead but an entirely living thing—in fact, one of the most living things we have today. The state of concert-forms, and of the theatre outside the opera, is much less favorable. If, for example, we were to compare the number of important symphonies or important spoken dramas of recent times with the number of noteworthy new operas, we should have to recognize the superiority of the latter, although we are at present somewhat impoverished in this field too.

But for this there are other causes. Every creative possibility depends upon an exchange between giver and receiver. If the receiver expects something different from what the giver can offer, there arise at first misunderstandings and finally a deadlock. The giver withdraws into himself, he renounces the reciprocal relation, he becomes a solitary figure, treading his own special paths. The receiver demands, and then complains that his demands are not supplied. In renouncing the exchange, he gives up even more than the creator. So he clings to the past and denies the continued life of the species. This cleavage between a public demanding the wrong things and a body of artists who have recoiled from life characterizes the situation of all art and art-forms today. In this cleavage lies an important cause of the state which we consider a crisis in the development of our music or of our very culture. This crisis does not rest upon an active opposition of forces—if it did, it would be fruitful in the end, as are all such oppositions. The fateful, the really critical thing about the present situation is the standstill, the spiritual fatigue, the exhaustion of the will. This is the kernel of the situation of today. It is mirrored with particular clearness in the attitude towards opera. For can there be a more terrifying symptom

of spiritual debility than an attitude which would call dead an art-form that lives right before our eyes?

An important part of the blame for this attitude, in this period so intensely concerned with social problems, is to be laid to the erroneous conception of the sociological character of the opera. It has been said that the opera is an art-form for princely courts, for pretentious, ostentatious festivities, with which our time has long since had nothing to do. Now, such festive uses for opera undeniably existed in earlier centuries, particularly in baroque times; but they were not characteristic of the essence of opera even then. The opera is a creation—the last, and one may say the most essential—of the Renaissance, in which the ideal of humanity of the Renaissance found musical form. It was out of this ideal that the opera was created about 1600 in Florence, and carried on in Italy. Its later career at court constitutes an important episode, certainly, but still no more than an episode. The opera of Mozart has already ceased to have anything to do with court life. As early as the eighteenth century the opera becomes an affair of the middle-class. Its metamorphoses during the nineteenth century and up to the present time mirror with complete fidelity the metamorphoses of the social structure.

This is true not only of the subject matter of the text: it applies just as much to the musical and theatrical forms. When Richard Wagner conceived the plan of the amphitheatre-like construction of the Bayreuth opera-house, he did so out of an essentially democratic way of thinking. And if later opera composers have acted, some as aristocratic conservatives, some as radical socialists, some as literary snobs, we recognize in their behavior the same attitudes as have existed among laymen, reflected with an accuracy possible only to an art-form in which there is room for all these different tendencies.

If, then, we speak of the opera of today, we must first dispose of the widely held opinion that the opera is the product of a long-outdated social order, and that it can therefore be regarded in our time only as a sort of fossil remain of a culture belonging to a past society. The opposite is true: the opera is not of court origin, and has always and everywhere adapted itself to the prevailing social order. Most of the operas that are alive today are folk-operas: German, French, Italian, Russian, or Czech. I do not need to name them. And it is from these folk-roots that the mass effectiveness arises which gives to the opera an at least external superiority over the spoken drama. If we could com-

pare the total audiences of the most popular plays with those of the corresponding popular operas—say, Gounod's *Faust*, Verdi's *Aida*, or Wagner's *Meistersinger*—the operas would always show a considerable numerical superiority.

This, of course, does not imply any qualitative comparison. It is merely to combat the ever-recurring idea that the opera, as an art-form, belongs to "court" life, because to cling to that idea is to take away the ground for any discussion about contemporary opera. There is this much more to be said: for the opera as an art-form, for its spiritual stability, it would be almost better if it had a firm sociological foundation. Then its spiritual and cultural physiognomy would be definitely established. But the real problem of the opera arises from the very fact that it does not have this firm and unchanging foundation. It has to create its foundation anew in each specific case. How difficult that is in a time which has lost all consciousness of its spiritual structure and all determination, we may see from the lack of quality in every department of æsthetic life, whether in the pictorial arts or in literature.

In the opera, moreover, we come upon an additional difficulty peculiar to it: the combination of the two essentially different basic elements of music and theatre. The joining of these two is even in normal times almost always the occasion for conflict and for æsthetic contradiction. From the beginning of opera, discussions about the relations between music and the theatre have continued throughout the entire eighteenth and nineteenth centuries until the present day. They will never cease, varying in emphasis always as the observer tends more towards music or towards the theatre. Now, when this basic problem, rooted in the nature of the species, is made still more complicated by the sociological problem of the day, there arises the picture of our contemporary confusion in which no one can find his way about. Even the serious and well-meaning observer no longer knows his way in music, no longer knows his way in the theatre, and certainly no longer knows his way at all in the jumble of the social problem of art.

These are the days when men, in despair at the impossibility of orienting themselves at all in their own time, flee into the past. Over a century ago, already, we went through one such period. Then men tried to approach the past productively. We call that time the Romantic period. Today even the impulse to such productivity is lacking. We look upon even the past in artistic fields in a purely scientific spirit—our effort is to reconstruct it without any play of fancy. We call this

period historically-minded. History has to replace for us what we do not have in contemporary life. It has, above all, to give us spiritual and cultural support. With inner resignation we recognize that it no longer really suits us. But it seems to us better to have some means of support than to have none, and since we find none in ourselves we borrow one from history.



The foregoing paragraphs were necessary in order to outline objectively our spiritual state of affairs as it seems today to the onlooker. To this I must add a personal conviction: namely, that despite this spiritual helplessness and resignation, born of our historical preoccupation, the stream of genuine creation nevertheless flows on. For the most part it remains invisible. Only occasionally does it come to light, and even then perhaps perceptibly influenced by the general pressure. But, all handicaps notwithstanding, it is really present as a living force and does go on.

This personal conviction may seem to many too optimistic. But it rests upon facts. We have, to be sure, no reason to deceive ourselves about our present state. But we have still less reason to overlook such factors as give us any hope of a change, be that hope ever so small. We must admit that such factors exist, if any fresh stirrings can be said to have shown themselves in the present spiritually apathetic state of our artistic life. Let us consider where we find such factors in opera.

In arranging the discussion that follows according to the above-mentioned three domains of opera—music, the theatre, and sociology—I should state one thing clearly at the outset to avoid misunderstandings. There is no purely musical, no purely theatrical, no purely sociological opera. The essence of opera depends upon the very fact that it always contains all three of these elements, although in varying proportions. Thus, at one time the musical element may predominate, at another the theatrical, at still another the sociological. But all three are always present. The apparent separation which I here make is only a device for considering the problem, only an aid to our understanding of it. For this discussion I instance such works as were created or published after the appearance of the so-called "new music", that is, after about 1918.

The first important opposition that developed in the new opera of this period was between the idea of the opera based upon drama, as

practised by Wagner and the later German school that followed him, and the idea of the musician's opera. I give the latter name to the opera in which the music is not subjected to the rule of the plot, but in which, on the contrary, Poetry is, in Mozart's phrase, the obedient daughter of Music. Along this line there is a series of works in which the principle of musical form is basic. The course of the plot organizes itself according to the outline of this musical form. As the earliest example of this type, although externally a small one, I may mention Stravinsky's *Mavra*<sup>1</sup>—a work for three women's voices and a tenor, which, although seldom given, may almost be called classic in its artistic grace. Notably in this work one may point out the development of these varied vocal types into an ever richer musical form as the creative principle. The amusing text offers merely a basis for the action.

A second and weightier work of the same species, and a work on a much bigger scale, is Alban Berg's *Wozzeck*.<sup>2</sup> In this work we seem to have a perfect example of the older style of symphonic-dramatic opera. It is not to be denied that Berg in this work presents a unique example of an ideally modernized Wagnerism, stamped with his own mode of expression. At the same time, however, the dramatic plot is completely dissolved and co-ordinated in the musical structure. In the most varied forms—especially in the variation and in such contrapuntal devices as the fugue, the chaconne, etc.—it assumes the real leadership. Accordingly, the hearer is naturally and irresistibly brought into the sphere of specifically musical form, even when he is not conscious of the artistic principle.

The movement to cast off dramatic theories received special impetus through the fact that at the same period Handel's operas were rediscovered. I believe that I am not committing any sacrilege when I express the conviction that Handel's operas, despite their artistic value, are lost to contemporary appreciation. They are lost, if for no other reason, because they are to a large extent written for *castrati* and therefore cannot be properly performed nowadays. But when they came into style about fifteen years ago, their temporary re-appearance had a deep significance. For the Handel opera was the classic example of an opera without any dramatic action, without any characterization of

<sup>1</sup> First produced in Paris, June 3, 1922; the American première was in Philadelphia, December 28, 1934, under the baton of Alexander Smallens.

<sup>2</sup> First performed in Berlin in 1925 (not 1926 as stated in Riemann's *Musiklexikon*); the American première was in Philadelphia, March 19, 1931, under the baton of Leopold Stokowski.



individualities such as had for a long time seemed indispensable, as a result of Wagner's works.

The model set by Handel's operas found its strongest creative result in the two operas of Paul Hindemith: *Cardillac* and *Neues vom Tage*. Both works show, much more consciously even than *Mavra* and *Wozzeck*, the complete dominance of specifically musical form. Both works proclaim the *concertante* style of the new opera. They thus unconditionally subordinate the theatrical element of the opera to the laws of musical form.

I have mentioned a few particularly striking examples of recent striving to make over the opera out of one of its basic elements, namely music. I cannot, naturally, mention all similar attempts, and do not care to. I wish only, by pointing out a few noteworthy works, to indicate the many and varied movements in contemporary opera.

A second and very important movement takes as its point of departure the opera not as a primarily musical but as a dramaturgic form. It resembles the movement just discussed in that it, too, rejects the theory of opera as drama, but it holds fast, nevertheless, to the primarily theatrical nature of opera. Any competition with spoken drama is renounced. The opera now acquires a definitely narrative and descriptive character. There arises the species of the epic opera. Its aim is to give greater elbow-room to the lyric nature of music by employing a form of expression neither too compressed nor based directly upon drama.

We see here, then, an inner relation to the above-mentioned species of the *concertante* opera, only with an emphasis on its fundamental connection with the theatre. This form of narrative opera uses spoken dialogue for sections important for the understanding of the text, but offering less interesting musical possibilities. In general it gives the composer great freedom of action and a favorable opportunity to make music according to his desires. For the first example of this species—a small but widely influential one—I turn again to Stravinsky, this time to his *L'Histoire du soldat*. It may seem daring to include this work, in which there is no singing, in the category of opera. We, however, are concerned not with philologic classification, but with a sensible view of things. This work, like *Mavra*, shows Stravinsky's great, provocative nature on the road which eventually leads directly to the narrative epic opera.

Here we should remember that this species is by no means new.



Many decades ago another great provocative figure, namely Hector Berlioz, attempted something similar when he wrote his *Damnation de Faust*, a series of tableaux with music, songs, and choruses—not an opera, not an oratorio, not a concert-piece, but an epic work of the theatre conceived for music; and, although it seems not entirely at home on the stage, nevertheless undoubtedly intended for production with scenic effects. Stravinsky himself later continued this species with a work of large proportions: *Oedipus Rex*, which, composed to a Latin text, is one of the most important works of a new operatic style, from the point of view of formal creation.

I draw attention once more to the spiritual connection between the above-mentioned *concertante* opera and the epic opera. The two are essentially almost identical. They are distinguished in their details only by their lesser or greater accentuation of the scenic and theatrical elements. The species of epic opera has been a lively stimulus to composers, probably because it leaves broad freedom for the musical creative impulse, without in any way setting aside scenic and theatrical effects. On the contrary, one can do with it whatever one wishes: it can include singing, speaking, orchestra pieces and effective scenic tableaux.

I may instance two examples of recent stage works in which intensive use is made of all these possibilities: Heinrich Kaminski's *Jürg Jenatsch*, and Darius Milhaud's *Christophe Colombe* (to a libretto by Paul Claudel), both large works. To be sure, both these works, on account of their great variety, present special production difficulties. Thus, for example, the title rôle of Kaminski's *Jürg Jenatsch* is a speaking rôle; and, of course, in actual stage practice it is not easy to find a theatre which can present both singers and actors in a single work. Probably for this reason *Jürg Jenatsch* has, so far as I know, been performed until now only on the radio, but I am glad to take the opportunity to call attention to the work, which was produced by Hermann Scherchen. The production of Milhaud's *Christophe Colombe* was among the most notable achievements of the Berlin State Opera, and dates from the time when the possibility of artistic daring still existed there. On this occasion the attempt was also made to use motion pictures and lantern slides in the opera. I mention this example because it indicates the manifold scenic and theatrical possibilities of the epic opera species.

To judge from the libretto, the latest work of Ernest Křenek, *Karl V*, which is supposed to be scheduled for early performance in Vienna,

belongs to the same species. It presents, in the form of a confession, a narrative *résumé* of the life of the emperor, and is therefore epically conceived. It contains several speaking rôles, and displays a wealth of visionary pictures.

There remains still to be mentioned the third possibility of an alteration and extension of the opera: namely, that which concerns the sociological side. This possibility permits of two approaches: the one concerned with the material and musical character of the work, the other concerned with the public for which the work is created. Both approaches are basically the same. The entire direction is determined by the desire for a people's opera, in contrast to the opera supposedly for the court and the aristocracy of earlier times, as well as to the middle-class opera of the recent past. There also arises, as a dominant factor, a tendency towards criticism from the sociological point of view. To the extent that this tendency expresses itself only in the choice of the text and in the nature of the plot, it would not be necessary to attribute any great importance to it. Wagner's original plan for the *Ring of the Nibelungen* was already anti-capitalistic. But this fact did not have any influence upon the music itself. The significance of the mere subject matter of an opera text is easily over-rated. To be sure, it did happen that Auber's *La Muette de Portici* precipitated a political uprising. But that was a purely external coincidence, and the uprising might just as well have come about upon any other occasion. Practical experience teaches that the music almost always absorbs the subject matter. Hans and Liese celebrating their wedding, or Salomé singing to the severed head of Jochanaan—these situations give rise to various scenic and tonal effects, but to no essential difference in the music.

The subject matter becomes important only when it shows itself as a means for a new stylization of the music itself. In this respect, therefore, the changed sociological attitude towards the opera and its conscious direction towards a numerically large and unsophisticated public can very well have far-reaching consequences. But I emphasize the point that to produce this result it is not necessary to have a revolutionary-socialist text. In principle, any other type of plot can perform the same service. The primary and deciding feature is the style of the music. The text is important only so far as it makes this musical style possible.

I may mention two recent operas of this type: Křenek's *Zwingburg* and Kurt Weill's *Bürgschaft*. *Zwingburg* is considerably the older of

the two. It is rooted in vivid participation in the experiences of November 1918, and its text belongs to the revolutionary literature of that time. Musically, it never penetrated beyond the sphere of the artistic into that of a general popularity, although it is especially in the choruses that one may already recognize the great and important gift of the composer. More mature and more significant is Weill's *Bürgschaft*, which appeared only three years ago. It stands at the end of the same revolutionary period to the beginning of which Křenek's *Zwingburg* belonged. The text of *Bürgschaft* is in itself a part of the social history of the time. But what is important about it is that Weill, continuing the path that leads from the *Dreigroschen Oper* through *Mahagonny* and the *Ja-sager*, has here achieved a really new musical style. This style does not at all aim at a cheap popularity. But although Weill connects ideas on the broadest scale with great—we may almost say poster-like—characters, he now finds a style of musical expression that shows similarly broad lines and at the same time penetrating simplicity of movement.

Thus, however, there is realized the possibility of an influence that extends beyond the confines of the circle whose primary interests are artistic. And this in turn justifies the choice of subject matter. Although we need consider the latter of only secondary importance, it would nevertheless be mistaken to regard it as wholly unimportant. Just because poetry must be the obedient daughter of music—must serve, not rule—for this very reason it is not superfluous. The form of procedure that the really organically constituted music exhibits must be foreshadowed in the idea of the text; and the text must make it entirely clear and explicit in the end. That is the process in Mozart's texts, and I should like to define thus the significance of every opera text of whatever nature. And if I called attention above to a problematic work like *Jürg Jenatsch*, I should like to point with particular emphasis to Weill's *Bürgschaft*. We have certainly today no excess of works of a spiritual stamp. But where shall we find ourselves if, in a time when anti-spiritual forces are everywhere in the ascendant, we do not at least pay attention to those things which really are of the spirit?



I have attempted to point out a few of the new paths which the opera of today is treading. Whether these new paths in every case

are leading to a new goal and what the absolute value of the results obtained may be, is a question the answer to which would far exceed the limitations of this inquiry. In principle I should like to say only this: we have certainly as little reason to exercise any misplaced leniency in judging our own time as we have to be unduly severe; so let us be clear about the fact that the really great masterpieces have always been rare, and at best have been separated by decades. I may name, for example, the *Zauberflöte*, produced in 1791, *Fidelio* in 1806, *Freischütz* in 1821. Thus the three basic works of German opera are separated by intervals of fifteen years, and everything created between those works in this field is today rightly forgotten. And yet, that was a time which today seems to us to have seen the fullest flowering of creative genius. Let us therefore show no undue impatience. The most important thing for the people of any time is that there should be movement and not stagnation. And the existence of such movement, and indeed movement of great variety and energy, I think I have shown.

But now I must define a limitation in respect to this very variety. I have already emphasized that when I consider the opera from three different points of view—that is, as arising from musical, theatrical, and sociological impulses—I am employing an artificial device to aid the organization of our thinking. In reality, no such separation is possible. All three characteristics are always combined in the opera, and every alteration in one necessitates alterations in the others. It is at most the prominence of now one characteristic and now another that varies.

But I will go further and say that these earmarks of a musical, theatrical, or sociological nature themselves have only a secondary significance. Above them are forces of a quite different sort. These forces really determine the innermost nature of the new opera. The three categories of consideration mentioned are then simply the radiations of other and more elemental forces. I see manifestations of these basic forces in two phenomena: one negative and critical, the other positive and creative.

The negative and critical phenomenon consists in the complete turning from the symphonic, instrumental nature of nineteenth-century opera. I purposely do not say only a turning from the large orchestra. One can write symphonic instrumental operas even with a reduced orchestra, as Strauss, for example, shows in his *Ariadne*. In such a case, the external reduction in the size of the orchestra is only a means for increasing the artistic effectiveness. But what is essential is that the

conception of the work comes about from a symphonic way of thinking. It comes about through the inner ties which bind the composer to instrumental style in general. Instrumental style is the consequence of considering instrumental tone as the norm. We find the reaction against this domination of instrumental style in almost all the works mentioned above. In some it is stronger; in some it is weaker; but it is always so clearly marked that both the leadership of the orchestra, hitherto taken for granted, and the general instrumental conception come to an end.

That is the negative characteristic which is common to all new works. The positive one arises as a necessary consequence. It consists in a new and stronger emphasis of song as the essential content of the opera. Creation with instruments in mind ceases. In its place comes creation from the truly vocal point of view, such as held sway from the beginning of the opera until the end of the eighteenth century.

I do not say that this latter is always a conscious principle, but I do say that this is the hidden, inner law which governs the musician whether he knows it or not. I say that the special musical, theatrical, and sociological forms referred to are only subordinate channels. They branch off, seemingly independent, from that great subterranean mainstream by which they are in reality fed. For what, then, are those specially musical structures, those narrative creations, if not means to restore free rein to the voice, to make it independent of the laws of instrumental form? What are those apparently sociological innovations if not means of giving leading significance again to the singing chorus, such as it had in the old oratorio, far above its purely accompanying or complementing function in the opera of the nineteenth century?

With this shifting from symphonic treatment to that of vocal unfolding in song, there comes about an involuntary change in the character of the operatic plot. In this connection I should like to point out a further important characteristic that belongs to almost all of the operatic works of our time: the decline of love-plots, in fact of eroticism in general, as the kernel of the action, and its replacement by a purely human action no matter whether viewed from an essentially individual or collective point of view. Busoni set the first example of this non-erotic opera in his *Arlecchino* and *Doctor Faustus*. If we then glance through the entire series of works mentioned above: Stravinsky's *Oedipus*, Hindemith's *Cardillac* and *Neues vom Tage*, Křenek's *Zwingburg* and

*Karl V*, Milhaud's *Christophe Colomb*, Weill's *Bürgschaft*—with the single exception of *Wozzeck*, they are throughout men's operas in which women appear only episodically.

This is certainly not a coincidence. It shows that the opera has withdrawn from the circle in the center of which *Tristan und Isolde* stands as the most perfect example. It shows that the opera is looking towards new fields to conquer. It shows that a fundamental change in point of view has taken place. In the new attitude is rooted the new problem of the opera and with it the creative process, the entire impulse to create.

At the same time a great change has taken place in the domain of the opera, namely, the return from the sphere of the dramatic into the opera's original homeland, the domain of the lyric. Opera, as the perfect art-form of unreality, gives up striving even for the mere artistic fiction of reality. It approaches once more its original point of departure, the singing being—that is, the being who in the very act of singing destroys every connection with reality. The activating incidents of the play are for this being only the means of arriving at new forms of song and thus at a new expression, far above reality, of his humanity. And here we arrive again at the central idea of the opera. I believe that the essence of this central idea may be induced from the entire historical development of the opera, and that this idea really forms the basic law of the opera.

Whether this is true or not, we must recognize in any case that the opera leads an extraordinarily lively existence as a genuine creative expression, above and beyond all theories. This much is a fact despite the obstacles of every conceivable sort that obstruct its path. Business managers say it is too expensive, sociologists say that it is no longer appropriate to our time, impresarios say that this is no time to experiment, and therefore leave the most important new works unproduced. Thus on every side everything threatens the material and spiritual existence of the opera. This is thoroughly characteristic of a time whose sense of values in spiritual matters is totally confused. But creation goes steadily forward all the while. Its results are not always completely satisfying, but its direction is never lost.

(Translated by Arthur Mendel)



## A LIGHT OF THE FIFTEENTH CENTURY: GUILLAUME DUFAY

By CHARLES VAN DEN BORREN

IN HIS ADMIRABLE "Prayer for the Singers", *Omnium bonorum plena*,<sup>1</sup> composed probably between 1470 and 1475, Loyset Compère includes a list of several musicians famous in his day. And he assigns the place of honor to Guillaume Dufay, calling him *luna totius musicae atque cantorum lumen*. This shows that the composer of the Mass *Se la face ay pale*, was regarded as the "lunar ray of music", the "light of singers"—in other words, the master of masters. Yet thirty years later he seems to have been nothing but a vague memory, an almost forgotten representative of an old-fashioned art, an art rendered obsolete, as it was thought, by the masters of the two generations succeeding his: Ockeghem, Obrecht, Brumel, Josquin des Prez, and their colleagues. At that time Petrucci, who in 1501 had been the first to print part-music from movable type,<sup>2</sup> was in the full swing of publishing his marvelous editions of selections chosen from the finest continental musical production, both sacred and secular. But not one of Dufay's works is in any of Petrucci's publications, whereas the compositions of his successors, who were at least in part his pupils, are very liberally represented. The musicographers of the Renaissance show forgetfulness of the past also, but not in the same degree. Since they were not as much occupied with immediate actuality as a printer in quest of customers would be, they felt free to return to sources and to seek out the forerunners and guides of the illustrious musicians of their time. Consequently, Dufay is not completely ignored by them, but it is quite clear that they know him only through tradition, and name him only out of a sort of conventional respect for the patriarch from whom the masters of the day were descended.

The reason for the attitude of musical commentators and publishers towards Dufay is twofold. In the first place, the idea of considering music from a historical angle occurred to no one until the close of the

<sup>1</sup> Printed in modern notation in *Denkmäler der Tonkunst in Oesterreich, Jahrgang VII*, p. 111.

<sup>2</sup> See G. Reese, *The First Printed Collection of Part Music: The Odhecaton*, in *The Musical Quarterly*, January, 1934, p. 39.



eighteenth century. Music was "lived" from day to day, from one new piece to the next. The tendency to shelve the music of earlier generations received added impetus from the fact that it had very often been occasional in character and consequently ephemeral in application. When, moreover, the world teems with musical geniuses—as it did at the end of the fifteenth and the beginning of the sixteenth century—, a second reason is added. At that period, the world seemed richer in such geniuses than ever before, and this state of affairs helps us to understand the rapid fading of a light regarded by the preceding generation as its brightest. Moreover, Guillaume Dufay represented the extreme end of the Middle Ages and expressed their spirit in the most significant manner. And the ties of the Middle Ages with the succeeding epoch had already begun to unravel before the end of the fifteenth century.

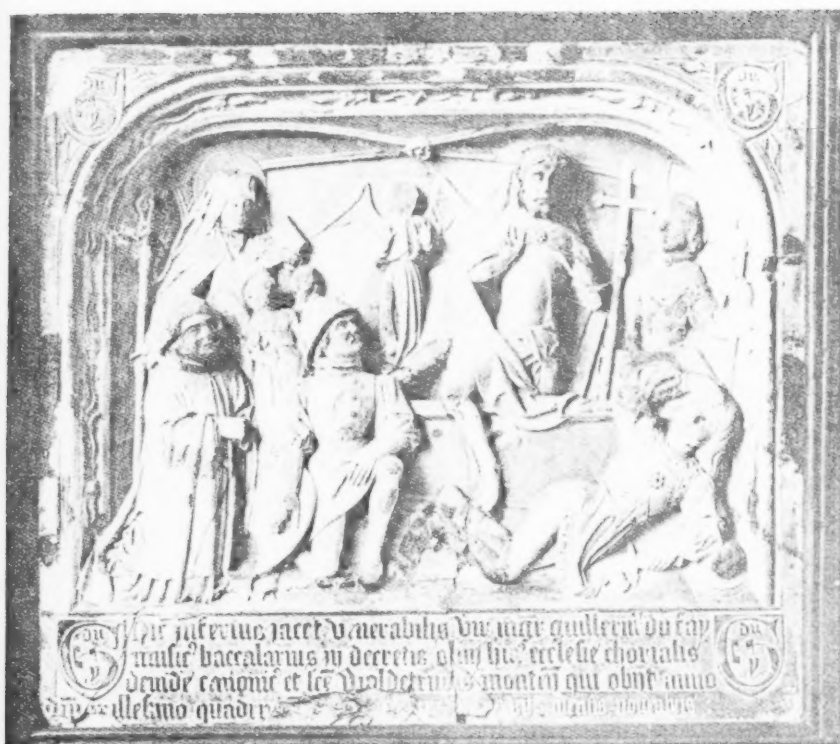
In his contribution<sup>3</sup> to Bücken's *Handbuch der Musikwissenschaft*, Professor Bessler has proved that musical historians of the nineteenth century were wrong in placing Dufay at the head of a "first Netherlandish school", which was supposed to have been followed by a "second school" under Ockeghem, and a "third school"—that of Josquin des Prez. The facts are that Dufay received in Cambrai an education inspired by the pure French tradition; that, as a young man, he went to Italy, where local influences left an unmistakable impress upon a considerable part of his works; and, finally, that he spent the rest of his life within the orbit of that greater duchy of Burgundy which Philip the Good (1419-1467) and Charles the Bold (1467-1477) had made an incomparable center of sumptuous living and of artistic production of every kind.

During this time, a new polyphonic art, very different from that practised by Dufay, Binchois, and the other musicians who frequented the Burgundian Court before 1460, was coming into existence on Belgian soil. It flourished principally in the choir-schools of such cathedral cities as Antwerp and Bruges. The origins of the new art, in which Ockeghem led the way, are somewhat obscure. At any rate, it certainly did not descend from the French Gothic tradition, nor did it reveal any trace of Italianism. Nothing remains of the isorhythmic patterns, the ornate contours, the delicate and rather thin harmony—in short, of the Gothicism transmitted to Dufay, the Cambrai choir-boy, by his masters, Grenon and Loqueville. Nor can any trace be found, in the new art, of

<sup>3</sup> *Die Musik des Mittelalters und der Renaissance*, Athenaion Edition, Wild Park, Potsdam. See especially pp. 185, foll.



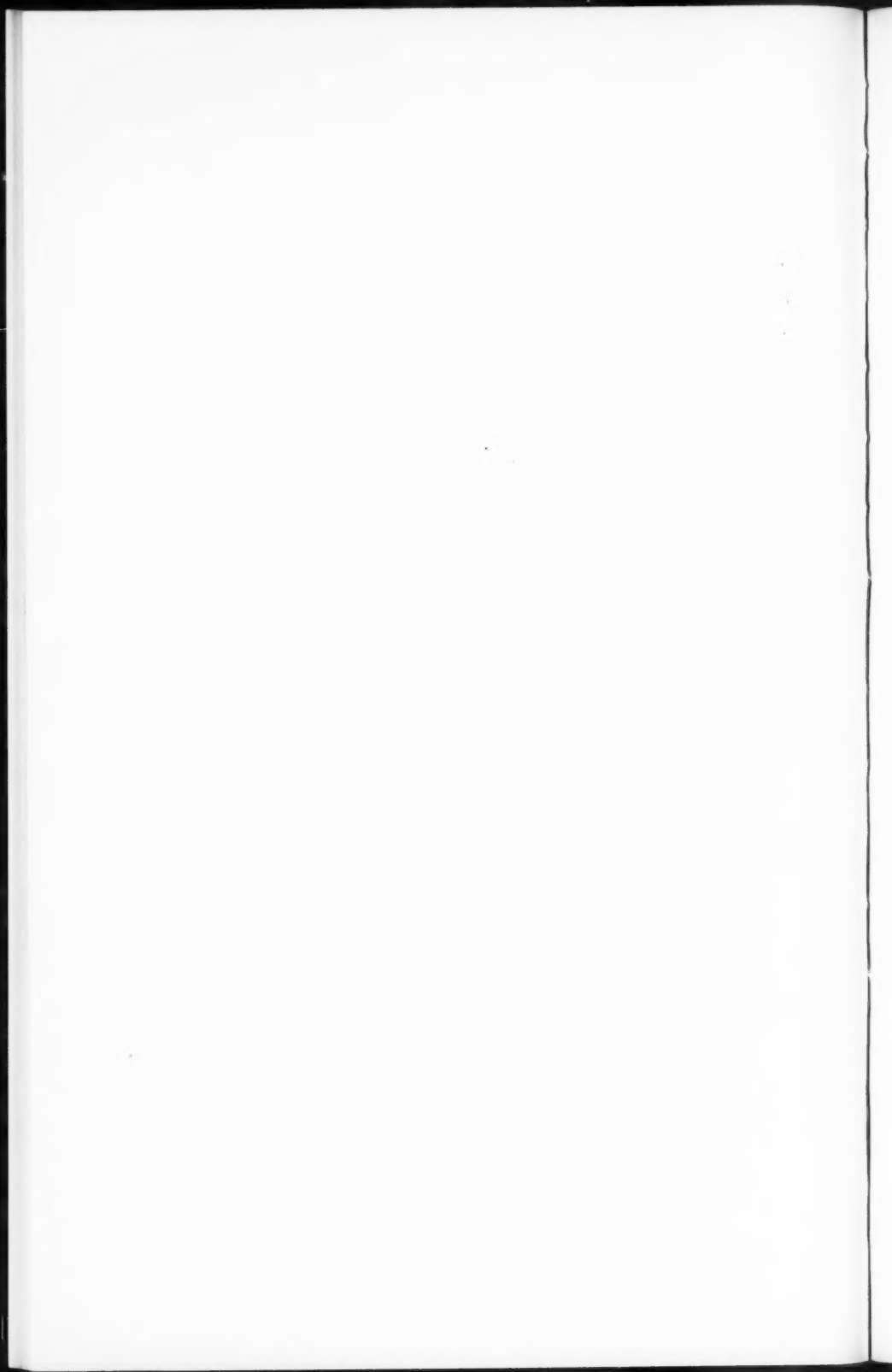




### The Tombstone of Guillaume Dufay

(In the Museum at Lille)

Left: Dufay (kneeling, with folded hands) in front of St. Waudru (Waldetrudis) and her two daughters; center and right: The Resurrection. At the four corners are medallions in which the letter **G** encloses a rebus signifying "Dufay," *fa* being in musical notation.



the subtle fancy which the master had been able to borrow from the *ballate* and *caccie* of the *Trecento* and the beginning of the *Quattrocento*, and which he so well succeeded in adapting to the genius of the North, reducing to wise proportions whatever in the Italian style might have appeared extravagant to his countrymen. In the work of Ockeghem and his school, on the contrary, there was a marked tendency towards ample melodic lines, towards vague and seemingly irrelevant rhythms, towards aimless meandering, as if some far-away, indefinite, perhaps unattainable goal was beckoning irresistibly. And, needless to say, everything was done with a mastery that quite precluded inconsistency of form or any hint of arbitrariness.

Such contrasting features show clearly to what a degree the schools of Dufay and Ockeghem differed, and how inappropriate it is to connect the latter directly with the former by classifying both as "Netherlandish". It is reasonable to believe that the future will approve and retain the distinction Professor Besseler has suggested: that there were, on the one hand, a Burgundian (or Italo-Burgundian) school, with Guillaume Dufay at its head, and, on the other, a Netherlandish school, under Ockeghem.

But it would be misleading to infer that these schools existed in entirely distinct compartments. In fact, there can be no doubt that Dufay was influenced by the specifically Netherlandish innovations that had gradually sprung up in Belgium while he was living in Italy and Savoy. Certain works of his, belonging to his last period, such as the motet, *Ave Regina Cælorum*, and the Mass on the same subject, bear clear traces of that influence. On the other hand, a whole series of musicians, serving at the Court of Burgundy while Ockeghem's Netherlandish school was beginning to triumph in the North,<sup>4</sup> withheld from breaking immediately with the Burgundian tradition, that of Dufay and Binchois (d. 1460). Many of the peculiar features of that tradition continued to be cultivated by them, despite the very considerable influence exerted by the newer school. A fusion of influences is strikingly evident in the motets and *chansons* of Busnoys.

These introductory remarks have sought to place Dufay within his period in a way differing somewhat from that generally followed in the past. Our next step will aim at a better acquaintance with the man himself. His life, at least in its outer aspects, is fairly well known.<sup>5</sup> It

<sup>4</sup> Professor Besseler includes Regis, Heyne, Busnoys, Caron, and perhaps Loyset Compère.

<sup>5</sup> See Charles van den Borren *Guillaume Dufay*, Brussels, 1926.

was the life of a prince of music, a man who was held in unbounded esteem by his contemporaries, and who during his lifetime enjoyed a fame the extent of which may be judged by—among other indications—the extraordinary diffusion of his works in manuscript form.



Nothing is known of Dufay's origin. Was he perhaps born in one of the numerous places in Belgium and northern France called Fay?<sup>6</sup> One might be tempted to infer this from the words *natus est ipse Fay*, a sort of signature appearing at the end of a poem in praise of Florence which was probably written by the master and was certainly set to music by him.<sup>7</sup> The phrase, however, may simply allude to the name of his family, and thus—through implication, though not necessarily through the composer's intention—to its place of origin. Whatever the facts may be, Dufay seems to have been born about 1400. As a choir-boy at the Cathedral of Cambrai, he had the benefit of an incomparable apprenticeship, which, according to the research of M. Pirro, must have lasted until the composer was sixteen or seventeen years old. In all probability his exceptional talents received special encouragement, for he appears to have been favored with a superior general education, to which the "cultural" aspect of his work, as I am inclined to call it, bears witness.

Nothing definite is known about his career before he entered the Papal Choir sometime during 1428. According to all indications, however, he changed his place of residence often during the ten or eleven years that preceded his engagement at Rome, frequenting chiefly other Italian cities and Paris. Perhaps it was at the University of Paris that he studied Canon Law and received, about 1420, the degree of *baccalarius in decretis* mentioned on his gravestone. This, at least, is the supposition of M. Pirro, who, besides, has discovered that Dufay received Holy Orders sometime before May 9, 1428. The master's residence in Italy is borne witness to by a certain number of pieces written on Italian texts and belonging to his youthful period. The literary contents of several of these pieces seem to indicate that Dufay, before he entered the Roman Chapel, resided at some of the small courts on the Adriatic,

<sup>6</sup> Fay = *Fagetum*, a place where there is a beech-wood.

<sup>7</sup> Professor Besseler has published two fragments from this motet in his volume in Bücken's *Handbuch* series (pp. 206, foll.).



principally that of Rimini, over which the Malatesta ruled. During that period he became familiar with the Italian polyphony of the *Trecento* and the beginning of the *Quattrocento*, and, with his genius, adapted the substance of it to his own style in ideal fashion. As a member of the Papal Chapel in 1428, Dufay was in constant touch with musicians who came, as he did, from the north, among them Jean Brasart and Arnold de Lantins, of Liège, Gualterius Libert, and Guillaume de Malbecq. Compositions by all these men have come down to us.

The master quitted his post in the Chapel during the summer of 1433. He reassumed it for two years more, beginning in 1435. Between 1433 and 1435 he entered the service of the Duke of Savoy as chorister, later becoming chapel master. The court of Savoy, presided over by Amadeus VIII (1383-1451), who was destined to become antipope as Felix V, was most brilliant. The duchy of Savoy then included—besides the present Savoy—Piedmont, Geneva, and the region north of the Rhône, between the present seat of the League and Lyons—a vast domain over which Dufay must have travelled often in the company of his sovereign, bound for Chambéry, Turin, or Geneva. One likes to picture him among the mountains in one of the most marvellous countries in the world, and to wonder how he was impressed by the Lake of Geneva—on the border of which he lived, in Ripaille Castle—and by the chain of the Grande Chartreuse. According to the evidence of his will, he had often crossed these mountains, for, in the document, he left a bequest to the famous monastery founded there by St. Bruno in 1084.

After the 1433-35 interlude, we find Dufay once more at the Papal Court. But now it is no longer in Rome; it is in Florence, whither Pope Eugenius IV, during the troubled interval, had been forced to flee before going to Bologna for a stay of several years, not to return to the Eternal City definitely until 1443. Among several traces of Dufay's sojourn in Florence is the magnificent four-part motet, *Nuper rosarum*,<sup>8</sup> which the composer wrote for the dedication of the *Duomo* of Santa Maria del Fiore, celebrated on March 24, 1436.

Among indirect results of the master's connection with the Papal Chapel was the acquisition of several canonical prebends. At first he obtained some rather modest ones,<sup>9</sup> concerning which we shall not go into details here. The last to be received by him were at once the most

<sup>8</sup> See *Denkmäler der Tonkunst in Oesterreich*, Jahrgang XXVII, Teil 1, p. 25.

<sup>9</sup> The prebend of Soignies, mentioned in my work on Dufay, was attributed to him because of a misunderstanding. In reality, he never obtained it.

important and the only ones he kept until his death: the prebends of the Cathedral of Cambrai, obtained in 1436, and of St. Waudru's in Mons, accorded him in 1446. Theoretically, a canonical prebend carried with it the obligation of residence. But, in those days, especially when a man of Dufay's exceptional gifts was concerned, a release from residence was easily obtained, while the emoluments continued. So far as our master was concerned, only the prebend of Cambrai proved a partial exception. When it became time for him to retire from active musical life, he withdrew to Cambrai to fulfil the duties incumbent on his charge.

Dufay left the Papal Chapel permanently in 1437. There are some fifteen years included in the interval between that year and *ca.* 1450, during which it is not easy to trace his movements. But it is certain that, for a fairly long period, he re-entered the service of the Court of Savoy. Although the archives mention him in 1450, 1455, and even in 1467, it seems that he was attached to the Court only from about 1437 to about 1444. In 1450, a note in the archives calls him *cantor illustrissimus domini ducis Burgundiæ* ("most illustrious cantor of the Lord Duke of Burgundy"). It would have been surprising indeed had such a universally renowned master as Dufay not become connected with the Burgundian Court, where music was honored and cultivated with peculiar zeal by the Count of Charolais, the future Charles the Bold. There is no proof, however, of Dufay's presence, at any *precise* moment of his life, at the court of Philip the Good, the predecessor of Charles. Martin le Franc's poem *Le Champion des Dames*, composed in honor of that court, describes Dufay listening there with Binchois to two extraordinary blind rebec-players. These musicians, it has been proved, were in the service of Isabella of Portugal, who, in 1430, had become the third wife of Duke Philip. The players performed so well that, according to the poet, Dufay could not suppress the feelings of jealousy they aroused in him:

<i>J'ay veu Binchois avoir vergongne</i>	<i>I have seen Binchois to be ashamed,</i>
<i>Et soy taire emprez leur rebelle,</i>	<i>And lapse into silence before their rebecs;</i>
<i>Et Dufay despite et frongne</i>	<i>And Dufay vexed and frowning</i>
<i>Qu'il n'a melodie si belle.</i>	<i>That he had not so sweet a melody.</i>

Dufay's presence at the Burgundian Court is attested to by these quaint verses. The performance in question probably took place between 1430 and 1440, and the explanation of the master's presence is doubtless that he was making one of his journeys to the North at that time, while still in the service of either the Papacy or the Court of Savoy. It is quite clear

that this trip was not the only one he made during the 1430—1444-45 period. And it may be inferred that his dealings with the Court of Burgundy were already growing rather frequent, for relative stability is implied, only a little later, by the title, *Cantor* of Duke Philip. When did Dufay take up his new functions? Probably just after his second stay in Savoy, in other words, about 1444-45. The hypothesis is confirmed, in fact, by a note in the Papal archives. The note is dated October 17, 1446, and pertains to Dufay's obtaining the canonry at St. Waudru's, Mons. The composer is referred to as chaplain (*i.e.*, member of the chapel) of the Duke of Burgundy. He must have held that title from about 1445 to about 1450. There is no special reason for believing the post to have been purely honorary, although it is not inconceivable that, considering the titular's wide renown, he filled it only more or less intermittently.

We have come to the apex of Dufay's life: 1450. His permanent presence in Cambrai, from then onward, is evidenced by numerous entries in the archives. He was almost as good as retired. Henceforth he was to be the well-to-do Canon who, after an active and brilliant career, is enabled to enjoy the rest he justly deserves. But the rest he actually took was only relative, for, during the last twenty-four years of his life, he assumed a sort of superintendence of church music in his native city. This, however, in no wise constituted a regular occupation. He attended to the repertory, enriching it with Masses and motets in an entirely new style, works especially composed by him for performance at the cathedral; he saw to it that the scores intended for use by the choir were copied by competent scribes, etc. The services he thus rendered were considerable, and his colleagues expressed their gratitude by frequently making him presents of large sums. He resided at ease in his mansion ("*en son hostel*"), which his will revealed to have been full of precious things, including gifts from kings and princes.

His casting anchor in Cambrai did not prevent occasional trips. In 1458 he went to Besançon, in Franche-Comté, whither he had been summoned as arbiter of a musical debate. And it seems evident that the journey there was not the only one he undertook after 1450. Perhaps the future will disclose particulars concerning the others. The life of Dufay in "retirement" was that of a great personage, honored and respected by all intellectual and artistic Europe. The young Duke Louis of Savoy and his wife, Anne of Cyprus, had often shown their esteem for the master and his music—and they showed it again as late

as 1467. A last token of the universal admiration he aroused survives in the form of a letter addressed to him on May 1, 1467, by Antonio Squarcialupi, the renowned organist of Santa Maria del Fiore, in Florence, and compiler of the famous Squarcialupi Codex (Florence, Pal. 87, containing a good part of the fourteenth-century Italian *Ars Nova* repertory). We learn from the letter that Dufay had sent a group of singers from the Cathedral of Cambrai to Florence for the delectation of Piero de' Medici. They impressed Squarcialupi most favorably. Their singing aroused the enthusiasm of Piero de' Medici also, and he could not sufficiently praise Dufay, whom he considered the greatest celebrity of the century. His son, Lorenzo, was of the same opinion. He was passionately fond of the works of the Cambrai Canon, and was so intent upon having one for himself that, at his behest, Squarcialupi tried to induce the master to set a *canzona*, whose text he enclosed.

Dufay died November 27, 1474. He had made his will July 8 of the same year. This document, supplemented by the *post mortem* inventory of his possessions, shows what practical recognition could be attained in the fifteenth century by an artist of Dufay's stature—by a man who had succeeded in harmoniously regulating his life and in winning the admiration of the master spirits of his age.



Of Dufay's character we have no precise knowledge. But it seems that he must have been a remarkably well balanced genius, and that he was gifted by nature with an intelligence above the average, an intelligence enriched by a superior and refined general culture and by constant contact with the upper classes of society, both ecclesiastical and lay. In the corpus of his works there is a universality that points to the Latin, French and Italian literary education he had received, a training that had marked his production before-hand, as it were, with the stamp of Humanism.

That he wrote the words of many of his motets and songs himself seems certain. And that he was the first to set to music a poem of Petrarch's seems probable: he fashioned the miraculous *Vergine bella, che di sol vestita* into one of the most perfect musical masterpieces of the fifteenth century.

Dufay, of course, did not shine in solitary splendor. A Pleiad of musicians gravitated round him, and the luster of some of them did not

fall far short of his own. Gilles Binchois may be compared with him favorably as a writer of *chansons*. These, though not so varied or perhaps as charming as Dufay's, nevertheless bespeak a highly refined and even a profound inspiration, particularly in the expression of melancholy. Arnold de Lantins, in his *chansons*, motets, and Masses, is a paragon of all that is musically suave and angelic.<sup>10</sup> And, besides, there is a host of *dii minores*, whose more modest work exhales a delicious perfume of late Gothic.

Lastly, there is the mysterious John Dunstable (d. 1453), who, according to Martin le Franc, exerted a considerable influence upon Dufay and Binchois:

<i>Car ilz ont nouvelle pratique</i>	<i>For they have a new way</i>
<i>De faire frisque concordance</i>	<i>Of making fresh concordance,</i>
. . . . .	
<i>Et ont prins de la contenance</i>	<i>And have taken up the English manner</i>
<i>Angloise et ensuy Dunstable.</i>	<i>And followed Dunstable.</i>

Did Dufay and Dunstable ever meet? If so, when and where? What was the "English manner" our master and Binchois made theirs? These are questions all difficult to answer. Dunstable, in truth, with his combination of melody dripping with ecstasy and polyphony full of rich consonances, looms as a very personal genius. The combination, of course, was a specifically English feature. Its source lay in the more or less systematic use, by the English, of thirds and sixths, intervals for which the Continent had a traditional aversion, the theorists having regarded them as dissonant. The completest expression of the system is to be found in the concatenation of triads in the first inversion ( $\frac{6}{3}$  chords) called *fauxbourdon*, of which the Continent as well as England eventually made frequent use—generally in figured form.

If Dufay had borrowed from England only *simple* *fauxbourdon*—a mere formula for improvising, the effect of which was rather uncouth—it would not have greatly profited him: its nature was too limited. We may assume, therefore, that the "English manner" mentioned by Martin le Franc consisted in what a genius like Dunstable had made of *fauxbourdon* when he released it of its fetters and adapted it to the dreamy fancy of his melodic inspiration. This untrammelled *fauxbourdon* probably did exert an influence upon Dufay, for it was a novelty whose importance could not have missed striking as alert a

<sup>10</sup> See Charles van den Borren, *Hugo et Arnold de Lantins* in *Annales de la Fédération Archéologique et Historique de Belgique* (Congrès de Liège, 1932), fascicule IV, pp. 263, foll.

mind as his. But apparently, in availing himself of it, he again reacted much as he had formerly when he came into contact with Italian polyphony: to his own northern Latin temperament he adapted the new, simple, airy, melodic technique, somewhat reducing its fluidity, but only to accentuate precision of line, in accordance with the genius of his race.



In considering Dufay's work as a whole, one is struck both by the multiplicity of its aspects and by the extraordinary power the composer reveals in it of always inventing something new. Dufay's genius is universal in scope, comparable in a way to that of Orlando di Lasso. The two composers, a full century apart, each attempted every kind of composition known to western Europe in his day, and with equal success. Di Lasso essayed the Mass, Magnificat, motet, *chanson française*, Italian madrigal, Neapolitan villanella, and German polyphonic *Lied*. Dufay's horizon was not quite so broad, but it extended over all the territory explored at the time.

During the first part of his career, Dufay, like all musicians of his generation—that of 1400—composed numerous Mass fragments. The practice of setting the entire Ordinary was not common until the second third of the fifteenth century. The master has left us several ravishingly beautiful examples of such fragments. The *Sanctus Papale* may be cited as one and the *Agnus* that goes with it as another.<sup>11</sup> Both pieces—marvellous combinations of sumptuousness and refinement—were written for the Papal Chapel. The *Gloria ad modum tubæ*,<sup>12</sup> another example, is as daring as it is vivid. In it, the two upper voices sing the text of the *Et in terra pax* in canon at the unison, while two *tubæ* (brass instruments) play an incisively rhythmic *ostinato*.

But Dufay was not content with a merely fragmentary treatment of the Ordinary. Following the general trend of his time, he returned to the procedure initiated in the fourteenth century by Guillaume de Machaut and the anonymous composer of the Tournai Mass, men who had conceived the idea of treating polyphonically the entire Ordinary—Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. But, whereas Dufay's predecessors had not linked the different parts of the Mass by giving them common thematic elements, our master consistently adhered to

<sup>11</sup> *Denkmäler der Tonkunst in Oesterreich*, Jahrgang VII, pp. 148, foll.

<sup>12</sup> *Ibid.*, p. 145.



the principle of unifying the Ordinary—an innovation of capital importance. In the present state of musicological research, it is impossible to say whether he was the first to introduce the principle. But a considerable share in the progressive elaboration of the new technique it enjoined may safely be ascribed to him. Throughout the entire second half of the fifteenth century, this technique played a most important rôle. In fact, for the first time in the history of music, there had arisen the problem of how to create long works dominated by some principle of unity. Previously, the motet, and especially the great French isorhythmic motet—a type inherited from the fourteenth century—had represented musical composition in its most extended, and consequently most difficult, form. Henceforth the Mass, with its relatively much larger dimensions, outvied the motet, and became, from about 1440 onward, the main field of experimentation upon which the great European musicians, from Dufay to Josquin, tested their mettle.

It is impossible to describe here in detail the processes that produce the unity without which the fifteenth-century Mass would be a mere conglomeration of nondescript fragments. Let it suffice to say that the most important medium is the *tenor* (or *cantus firmus*), which is taken from either a Gregorian piece or a secular song, and which, generally placed in the center of the polyphonic web, appears from one end of the Mass to the other. Sometimes this basic melody, or “backbone”, is treated rather rigidly, sometimes in a freer manner. The impression of unity is often intensified by the use of a *motif de tête*, or head-motive, enunciated in the top part at the beginning of each great division of the Ordinary. Originally, the tenor-melody colored the other parts only upon the rarest occasions. Later, its influence grew considerably, so much so, in fact, that, in certain Masses belonging to the last third of the fifteenth century, all the parts are entirely imbued with the substance of the tenor-melody. It should not be inferred, however, that the presence of a secular tenor-melody in a Mass was bound to give a worldly character to its expression. This danger was avoided, in most instances, by the alterations of rhythm and tempo to which the composers subjected their borrowed material. Sometimes this material did not consist of a simple one-line melody but of a secular or sacred part-composition taken in its entirety. A Mass built on such material is called a *missa parodia*. Parody Masses are quite frequently encountered in the sixteenth century, when they flourished to the detriment of tenor-melody Masses, thenceforth regarded as archaic.



Dufay's complete Masses are not numerous. But they illustrate admirably the successive stages of the master's development. They show how, after starting with the Mass *Se la face ay pale*,<sup>13</sup> an example of the rigid-tenor kind, he finally wrote in his Mass *Ave Regina Cælorum*<sup>14</sup> (related to his motet of the same name), a parody Mass employing an entirely different technique. In the latter work, the influence of the Netherlandish School, of which Ockeghem was soon to become the head, is quite plain. The decorative Gothicism of the Mass *Se la face ay pale*, with its subtle arabesques and its shadings suggestive of delicate tapestries, gives way, in the Mass *Ave Regina Cælorum*, to ampler lines, to a more sustained and somewhat heavier aspect, to a more pronounced harmonic character—to less abstract, and perhaps more human, expression.

I cannot better explain the curious parody technique, which consisted in re-utilizing, in varied forms, pre-existent motives and harmonic-polyphonic combinations, than by tracing—for the purpose of supplying an example—the origin of a particularly touching passage in the *Agnus Dei* of the Mass *Ave Regina Cælorum*.<sup>15</sup>

The remote origin of this fragment must be sought in the following few measures (meas. 24, foll.) of a secular *rondeau* (*Donnez l'assault*), which dates most probably from Dufay's youth:<sup>16</sup>



Towards the end of his life, the master composed a motet<sup>17</sup> based on the Gregorian *Ave Regina Cælorum*. He expressed the desire, in his will, of having this work sung at his funeral. In the text he intentionally

<sup>13</sup> *Denkmäler der Tonkunst in Oesterreich, Jahrgang VII*, pp. 120, foll.

<sup>14</sup> Not published in full. The first part of the *Sanctus* has been printed by Professor Besseler in his *Die Musik des Mittelalters und der Renaissance*, p. 216.

<sup>15</sup> This mass has been transcribed into modern notation by the author of this article, after Ms. 5557 of the Bibliothèque Royale de Belgique.

<sup>16</sup> Printed in modern notation in *Denkmäler der Tonkunst in Oesterreich, Jahrgang XI, Teil 1*, p. 82.

<sup>17</sup> Printed in the appendix to Haberl's *Dufay*, 1885.

interposed, as farsing passages, words pertaining to himself, especially after the supplication "*Miserere*", to which he added "*miserere supplicanti du fay*". Stirred by a truly ingenious inspiration, he used, in setting this passage, the very same notes he employed in the fragment of *Donnez l'assault* cited above, as though he had been seeking to establish a symbolical relation between the spiritual life of the hereafter and the worldly life which he had led in the past and of which he repented at the approach of death:

## Ex. 2

Mi - se - re - re, mi - se - re - re, sup - pli - can - ti,  
mi - se - re - re, mi - se - re - re, sup - pli - can -  
Su - per om - nes spe - ci - o - sa, su - per om -

A comparison of the two passages is striking. It may be seen how, by rhythmic modification and various augmenting processes, the master succeeded in appropriating old material to new ends.

In the *Agnus Dei* of the Mass *Ave Regina Caelorum*, the modifications are much the same as those in the corresponding passages of the Motet. This is not surprising: the psychological situations arising in the two works are much alike.<sup>18</sup>

## Ex. 3

[mi - se - re - re, mi - se - re - re]  
[mi - se - re - re, mi - se - re - re]  
[mi - se - re - re, mi - se - re - re]

Dufay's strophic hymns are particularly interesting because of the

<sup>18</sup> Since the Gregorian origin is common to both the motet and the Mass, it may be queried whether the latter was not written earlier than the former. The answer may indeed be "Yes". But the pertinence of the above remarks remains, whichever hypothesis is correct.

use they make of fauxbourdon. But we shall omit a discussion of them and of the Magnificats, and briefly consider his motets.

Although it is not yet possible to establish with certainty the chronological order of these pieces, it seems clear that Dufay cultivated the motet with particular inventiveness during the first part of his career. But since the Mass, as a unit made of interrelated sections, had not attained its complete development when Dufay retired to Cambrai, the older, smaller form continued then also to occupy a considerable place among his works.

It cannot be denied that the master, in his motets, as in his other works, displayed a perpetually renewed inspiration, poured forth a veritable torrent of new ideas. He was not among those who become victims of their own stylistic petrification, indefinitely repeating their sole hard-won, and never-to-be-relinquished tunes. He was, on the contrary, ever attentive to new developments; he lost no opportunity of keeping abreast of the times, intelligently adopting new technical methods, even when they were the outcome of a daringly "modern" spirit, or belonged to tendencies more or less at variance with what had formerly been accepted.

What a difference there is, for example, between the motet for the dedication of Santa Maria del Fiore, *Nuper rosarum* (1436), and the funeral motet, *Ave Regina Cælorum*! And yet, who can say that, from an æsthetic point of view, the latter represents an advance over the former? Each, in fact, is marvellously fitted to the occasion for which it was written; yet each was composed according to principles utterly different from those governing the other. *Nuper rosarum*, with its isorhythmic tenor and its lacy structure, with the delicate embroidery of its melodic arabesques, is still completely Gothic; the *Ave Regina Cælorum*, on the other hand, with its simplicity and the amplitude of its lines, belongs to a more intimate, human, and directly accessible world. In the one, mediæval sumptuousness, achieved through richness of detail; in the other, tender, confident, wistful prayer.

Among Dufay's motets earlier than 1436, the date of *Nuper rosarum*, one would be sure to find pieces of a still more archaic character. These would doubtless show distinct traces of the purely French tradition, the only one known to the master before his introduction to Italian polyphony. Features of the Italian music, as he applied them, were to temper with suppler and more inviting grace the traditional rigidity of the style he had inherited.

The greater part of Dufay's motets is strictly liturgical. But the master received several commissions to celebrate, with compositions of state on Latin texts, civil or religious events of varying degrees of importance. *Nuper rosarum* is one example, *Vassilissa ergo*,<sup>19</sup> another. The latter, an epithalamium composed for the wedding of Cleophe Malatesta da Rimini and Tommaso, despot of the Morea, in 1419,<sup>20</sup> contains very striking archaisms. But a beautiful piece, written much later (*Magnam me gentes—Nexus amicitie—Hec est vera fraternitas*)—of which Dr. Karl Dèzes<sup>21</sup> has been so kind as to send me a copy—sings, in much more advanced polyphony, of the benefits likely to result from a treaty of alliance concluded, about 1443, between Savoy, on the one side, and Berne and Freiburg, on the other. The motet in praise of Florence (*Salve flos—Vos nunc Etrusca jubat—Viri mendaces*), mentioned above, may be included in this group also.

Dufay's liturgical motets count among his most perfect compositions. Gregorian chant doubtless is and always will be the ideal musical medium for the Catholic liturgy. But, if it is admitted that on occasion a rich polyphonic texture may fittingly be woven about a single melodic line taken from the chant, it is impossible to deny that such works as Dufay's *Alma Redemptoris Mater* and *Veni Creator Spiritus*<sup>22</sup> accomplish their ends with complete success. They express the spiritual contents of their sacred texts with singular ardor. No musical works harmonize better with the ogives, stained-glass windows, frescoes, and altar-pictures of the fifteenth-century Gothic churches.

Dufay wrote comparatively few pieces on Italian texts. But, had he composed only the two following, they would have sufficed to class him among the greatest musical geniuses of all time. These works are *Invidia nimicha*<sup>23</sup> (a moralizing piece), the harmonic refinement of which leaves one astounded, and—still more important—the marvellous *canzone, Vergine bella*.

Petrarch's *Vergini* have been treated polyphonically more than once. They were popular among composers, especially during the sixteenth

<sup>19</sup> *Denkmäler der Tonkunst in Oesterreich, Jahrgang XXVII, Teil 1, p. 30.*

<sup>20</sup> Contrary to the opinion professed by us in our book on Dufay, it seems that the motet was actually composed at the time of the marriage, and not later.

<sup>21</sup> Dr. Dèzes had transcribed it from a Codex at Modena.

<sup>22</sup> It has been definitely proved by Dr. Dèzes that the *Salve Regina* attributed to Dufay in the Munich Ms., a motet which I have analysed in my book on the master (pp. 195, foll.), cannot properly be considered his work. (See *Zeitschrift für Musikwissenschaft*, March, 1928, p. 327.)

<sup>23</sup> Unpublished. The piece has been scored by me after the Ms. Can. 213, folio 128v., in the Bodleian Library, Oxford.

century and particularly with Cipriano di Rore and Palestrina. But it seems clear that Dufay's vocal-instrumental version of the first stanza of this work enters much more deeply into the spirit of the Italian *Trecento* than do the *a cappella* settings of the later period. These are very beautiful to be sure, when considered alone, but they seem somewhat stony when compared with Dufay's prayer, with its penetrating suavity and nostalgic ardor.

The last type of composition to be discussed is one in which Dufay's art was particularly fascinating: the *chanson française*. The term, when used in connection with his work, should not be interpreted in the same sense as when applied to the music of the Renaissance. The *chanson française* displayed practically no fixed form from about 1520-30 to the end of the sixteenth century. Speaking generally, it was *durchkomponiert*, as Riemann put it. (But this does not imply a total absence of occasional symmetrical elements, such as the repetition of fragments, *da capo* repeats, etc.). In Dufay's day, on the contrary, the musical forms of the *chanson* were definite: they were entirely governed by literary forms, which employed a rigorous system of repetitions. Outstanding illustrations of these forms are furnished by the *ballades*, *rondeaux*, and *virelais* of the first half of the fifteenth century.<sup>24</sup>

Dufay cultivated all three, especially the *rondeau*, with remarkable success. Apparently it was he who, among the masters of his time, by the number and variety of his productions, earned first place as a composer of polyphonic *chansons*. The *rondeau*, in particular, offered him brilliant opportunity for displaying his inexhaustible faculty of invention and his gift for imparting the rarest distinction to everything he wrote.

The poetical-musical plan of the *rondeau* may be represented thus: AB AA AB AB. The music of the initial refrain, AB, was used throughout the rest of the piece, both for partial or complete repetitions of the refrain and for verses independent of it. Obviously, there was the danger that such incessant repetition at brief intervals might produce monotony when handled by unresourceful musicians. But nothing of the kind occurred when *rondeaux* were written by Dufay or, for that matter, by Binchois, Arnold de Lantins, or still others of the Burgundian group.

It may be contended that such rigidity of form as obtained in the

<sup>24</sup> See numerous examples in Stainer's *Dufay and his contemporaries* (containing pieces taken from codex 213, Oxford), London, 1898.

*rondeau* may at times be favorable to the development of a work of art, considered as a finely co-ordinated and delicately proportioned whole. In fact, the musical *rondeaux*, *ballades*, and *virelais* of the fourteenth<sup>25</sup> and fifteenth centuries are like exquisitely perfect miniatures. The expression of pathos or subjective romanticism, an expression calling, by its nature, for more or less free development, is, of course, not to be found. The dominating note is chivalrous love, with all the subtlety, delicacy, and idealism it implies. It is but seldom that this subject is laid aside for another. Even when a May-song or New Year's greeting seems to avoid it, the usual topic is soon re-introduced, either directly and intentionally, or, through some expression of gallantry, indirectly. It is quite by exception that Dufay gives us an example of a drinking song (*Hé compaignons*). The piece, incidentally, is a most amusing and piquant bit. Needless to say, subjects such as those here described can find adequate expression only in little, delicately turned creations, which seem to belong to a world cultivating "art for art's sake." But were not such creations precisely what was sought by the lords and princes whose dwellings were still narrow-roomed palaces and castles, far different from the halls of vast dimensions which, a century later, were to become the fashion of the stately High Renaissance?



The more deeply one becomes acquainted with the music of Dufay and his contemporaries, the more one realizes how completely it was attuned to the psychological and external phases of the life of the time. It harmonizes perfectly, for example, with the plastic decoration. Imagine the court of Philip the Good, Duke of Burgundy; conjure up the multicolored tapestries covering the walls, the elaborate textiles and costumes—infinately varied in design and hue—, the hats and head-dresses—original to the point of extravagance—, and you will perceive that Dufay's *chansons*, with their delicate melodic profiles and their light counterpoint spiced with dissonance, were in truth the musical works calculated to please an aristocracy politically perverse, perhaps, but, on the æsthetic plane, unaffectedly eager for the finest.

Dufay modified his technique in connection with his secular music quite as he did in connection with his sacred works. Here too, exact

<sup>25</sup> Among works of the fourteenth century, the *rondeaux*, *ballades*, and *virelais* of Guillaume de Machaut justify this comment.



chronological data are wanting, but it is not difficult to determine roughly which *chansons* belong to the first, and which to the second half of his life. Increasing simplification of rhythm and figuration constitute the surest sign of his development. It is possible to deduce from it that a greater distance separates pieces like the romance, *La belle se siet*,<sup>26</sup> or the *rondeau*, *Craindre vous vueil*,<sup>27</sup> from works like the *virelais*, *Malheureux cuer*<sup>28</sup> or *Hélas mon dueil*,<sup>29</sup> than divides the Mass *Se la face ay pale* from the Mass *Ave Regina Cælorum*. Apparently Dufay came under the all-pervading influence of Ockeghem's school, without, of course, entirely succumbing to it. Little by little the Middle Ages, with their complexity, their indirectness, and their unexpected refinements, relax their hold on the master's *chansons*; the Renaissance begins to emerge in their calmer lines and ampler curves. Thirty years later, and it will be the time of the *Odhecaton*, Raphael, and the spread of Humanism. The polyphony of Josquin des Prez and his contemporaries, though still firmly bound through countless details to the music of the Middle Ages, will become the equivalent, on the auditory plane, of the expansiveness and the intensified realism, which characterize the Renaissance in art and in life.

To whatever period of his life Dufay's *chansons* may belong, they are all equally held at a high level of excellence. The master was one of those whose minds spontaneously resist every tendency towards induration, and unfailingly dominate the physical contingencies incident to the passage of years.

It seems quite certain that, but for a few exceptions, Dufay did not utilize pre-existent tenors (or *cantus firmi*). Generally speaking, the *chansons* conform to the three-part "ballade-style", which employed an upper voice-part accompanied by a freely invented instrumental tenor, with a contratenor for reinforcement. In adopting this pattern, inherited from the fourteenth century, Dufay had no intention of becoming a slave to it. In fact, he made very free use of it, either composing two or three vocal parts instead of only one, or drawing upon the resources of contrapuntal imitation, a device almost completely absent from the works of Guillaume de Machaut, but frequently employed—

<sup>26</sup> See Stainer, *op. cit.*, p. 122.

<sup>27</sup> *Denkmäler der Tonkunst in Oesterreich*, Jahrgang VII, p. 250.

<sup>28</sup> Guillaume Dufay: *Zwölf geistliche und weltliche Werke* (*Das Chorwerk*, Heft 19), edited by Heinrich Bessler, p. 20.

<sup>29</sup> See the excerpt published by Bessler in *Die Musik des Mittelalters und der Renaissance*, p. 211.



at least in secular compositions—by both Dufay and his rival, Gilles Binchois.

The *ballade*-style, whatever the modifications to which Dufay subjected it, continued to be vocal-instrumental during the fifteenth century, as it had been during the fourteenth. Dufay's *chansons* are therefore by no means adapted to a *cappella* performance, nor, for that matter, is the greater part of his sacred music.

I hope I may be pardoned for alluding briefly to the important problem concerning the participation of instruments in the polyphonic works dating from earlier than 1520–30.

The view-points of scholars have considerably altered with respect to that question in the course of the last thirty years or so. Before that time, the problem had hardly been touched upon. It had been treated—except in a purely theoretical way—almost solely by specialists not always free from certain prejudices. During the first quarter of the present century, musical historians gradually took up the study of fifteenth-century music from a practical angle. Many experiments, together with an increasing knowledge of what the archives as well as literature and the plastic arts had to teach us about the problem, have by degrees led musicologists to the conviction that instruments played a greater part in the performance of fifteenth-century compositions than had previously been supposed. The works themselves, whether sacred or secular, when given modern presentations under proper conditions—which had not been correctly understood before because the contemporary sources were almost completely silent concerning them—have done the rest. It has become a fully demonstrated fact that, in every respect, the music of the time we have been discussing is on an equal level with the music of the most brilliant periods, and that Guillaume Dufay fully deserves, not only so far as the fifteenth century is concerned, but for all time, the title of *luna totius musicae* which Loyset Compère gave him in his motet, *Omnium bonorum*.<sup>30</sup>

<sup>30</sup> I should feel unjustified in not mentioning the already numerous performances, veritable revelations in the full sense of the word, which the translator of this article, Mr. Safford Cape, has given with the Pro Musica Antiqua Ensemble (founded and directed by him), in Belgium and Holland.

(Translated by Safford Cape)

## PIANO MUSIC FOR THE LEFT HAND

By LEOPOLD GODOWSKY

FREQUENTLY I have been asked the reasons for my writing for the left hand alone. Many seem to think it unwarrantable to narrow the piano, with its range comparable only to that of the orchestra and the organ, to the limitations of one hand. They contend that, from the mechanical standpoint, the left hand is inferior to the right, and, from the artistic viewpoint, the limitations imposed by the use of only one hand seem calculated for the display of virtuosity. My answer, based on my own experience of many years, is that, from the physical aspect, the left hand is more adaptable to cultivation than the right. There are a number of reasons for this statement. I shall mention but a few to support my theory—if the left hand of every string player is not sufficient proof.

We all know that modern teaching of piano mechanics is based on weight-playing and relaxation. We are also aware that the majority of persons use the right hand for common manual purposes almost to the exclusion of the left. The result is that the right hand is constantly in a state of tension, while the left hand, owing to its freedom from cramped muscles, is in a better condition for the cultivation of the desired relaxation essential to a superior pianistic equipment.<sup>1</sup>

Another advantage of the left hand is its more favored position in relation to the keyboard. It has the stronger fingers for the stronger parts: the thumb, index, and middle fingers share the upper notes of all "double stops" and chords. Almost equally important is the fact that *crescendi*, usually associated with ascending passages, are similarly favored.

One of the principal reasons why the left hand is inferior to the right in mechanical and technical equipment is that there is a lack of appro-

<sup>1</sup> At the age of twenty, I had to prepare a number of different programs within a limited time. For months I worked about twelve hours daily. Having practised all day, I noticed, on resuming my work at the piano in the evening after dinner, that with less effort my playing sounded better. For weeks I was puzzled. Suddenly the realization came to me that, feeling too fatigued to tax my muscles, I relaxed them. The enforced relaxation caused me to give the full weight of my arm to each key, the keyboard supporting the weight of my arm just as an arm-chair supports the weight of the body. Thus it was that I discovered the principles of weight-playing as opposed to those of percussion and pressure.

priate material for it in the several branches of the piano repertoire, whether classical,<sup>2</sup> romantic, or modern.

But the left hand is greatly favored by the command it has over the superior register of the modern piano. To support this statement, I need only mention the splendid sonority, mellowness, and tonal sensitiveness of the lower half of the keyboard as compared with the thin, brittle, and tinkly sound of the upper register, a characteristic which becomes more and more accentuated as the right hand ascends the keyboard. Because of the fullness of the lower register, the left hand is easily capable of producing a tone of a more sonorous, less percussive quality, thus attaining quantity and quality with minimum effort.

When one plays with the left hand alone, the damper-pedal becomes so important in its function that it almost replaces the other hand. It sustains bass-notes, chords, and voices which the hand must abandon in order to strike other parts of the keyboard.<sup>3</sup>

As Bach wrote his unaccompanied Sonatas and Suites for the violin and violoncello to express the intrinsic musical characteristics of these instruments individually, so I wished to give undivided musical utterance to the left hand.<sup>4</sup> The concentration of my entire resourcefulness, keyboard knowledge, and musical experience on the left hand alone led me to combinations I should never have written if I had used both hands. On the occasion of the publication of my *Miniatures* for four hands, I wrote the publisher a letter which was reproduced in the preface. A portion of this letter is equally applicable to the left-hand compositions:

Working within self-imposed limitations convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort

<sup>2</sup> The contrapuntal writers, headed by Johann Sebastian Bach, contributed much to the development of polyphonic music from the manual as well as from the intellectual standpoint. But they were greatly hampered by the limitations of keyboard range and tonal sonority, and by the lack of tone-sustaining qualities in the instruments of their time: the ineffectiveness of the damper pedal prevented the contrapuntal voices from spreading beyond the immediate reach of the hands.

<sup>3</sup> If more detailed information regarding the science and art of pedaling is desired, I advise the reading of my remarks concerning them in my *Studies on Chopin Etudes*, Nos. 1 and 45.

<sup>4</sup> In seeking to do so, I have tried not to forget that the ethical, aesthetic, and musical value of a work of art depends upon the triumverate: Inspiration, Purpose, and Technique. The depth and intensity of the artist's emotional reactions, the loftiness of his ideals, and the logic and originality displayed in the development of the musical material which he has selected, determine his artistic status. (A composer may have fertile thematic ideas without the ability to use them. For he may lack the constructive logic of the architect, or the technique of the experienced author unfolding the plot of a novel.) The inspirational part of a composer's work is the life-bringing essence of any musical creation, just as the degree of originality determines our interest in the art-work. What we hear in a true work of art is the quintessence of the composer's experience and comprehension of life. The medium—whether it be an orchestra, a pianist's pair of hands, or only his left one—is merely the means for conveying the composer's message.

produces the quintessence of human endeavor, materially and spiritually. The resourcefulness needed in dealing frugally with the means at our command often opens up unexplored and unsuspected regions of the imagination. I have been amazed at the possibilities created by the adopted restrictions.

In conclusion, I wish to state that, if the left hand is given as much attention as the right, the results will be at least equally good, and, in my estimation, considerably more gratifying. To composers writing for the piano I would quote the following from one of my prefaces to the *Studies on the Chopin Etudes* for the left hand:

If it is possible to assign to the left hand alone the work done usually by both hands simultaneously, what vistas are open to future composers, were this attainment extended to both hands. . . .

## SIDELIGHTS ON THOMAS ARNE

By HUGH ARTHUR SCOTT

IT IS NOW over a century and a half since the death of Arne (1778), but no one has yet thought it worth while writing a full length biography of him. And this perhaps is rather curious, seeing that he was undoubtedly the most important English composer of his time and the author of at least one work ("Rule, Britannia", of course) whose immortality is assured. There is indeed one small volume devoted to him, by the late B. W. Horner, in the "Sette of Odd Volumes" series, and another is the late Dr. W. H. Cummings's "Dr. Arne & Rule, Britannia"; but otherwise information concerning him is to be found only in the various biographical notices in the musical dictionaries and similar sources—information which is not only inconveniently scattered but for the most part very incomplete. It may not be amiss, therefore, to supply a few notes and jottings, dealing with certain matters in relation to him that are usually passed over, and giving, in some, a little information which, so far as I am aware, has not previously appeared elsewhere.

As to Thomas Augustine Arne's moral character, for instance, most of the notices to which I have referred are extremely reticent, hinting sometimes at defects but giving no particulars. Yet the main facts would seem to be hardly in dispute and, according to some at least, had no small bearing on his art. As Dr. Cummings put it, for example,

Arne was gifted with a splendid faculty for melody, but he lacked the qualities which seem to be indispensable to greatness; he was wholly wanting in moral principle and self-respect; he was as bad a husband as one could possibly find. . . . Arne's one object in life seemed to be self-indulgence and self-glorification.

And Fanny Burney, writing of his relations with her father, spoke to much the same effect, in her "Memoirs of Doctor Burney":

Thoughtless, dissipated and careless, he neglected, or rather scoffed at, all other but musical reputation. And he was so little scrupulous in his ideas of propriety that he took pride rather than shame in being publicly classed, even in the decline of life, as a man of pleasure. . . . Satisfied and flattered by the practical exertions and the popularity of his fancy, he had no ambition, or rather no thought, con-

cerning the theory of his art. The depths of science, indeed, were the last that the gay master had any inclination to sound.

To what extent these opinions were justified I will not undertake to say. It may be that Arne did the best work of which he was capable as things were (so far as opportunity allowed), and that if he had studied harder and aimed higher his music might have lost as much as it gained. In which connection it is worth noting that it is not by *Artaxerxes*, his most ambitious and, technically, most considerable production, that he is remembered today, but by such things as "Where the bee sucks" and "Blow, blow thou winter wind".

It may be noted too, as bearing further on the point, that Burney himself—who, it will be remembered, was Arne's apprentice or pupil—took a somewhat different view of the matter. According to him, Arne was not properly appreciated by his contemporaries and was compelled in consequence to fritter away in the merest hack-work—such as the writing of incidental music for ephemeral plays, turning out popular songs for Ranelagh audiences, and the like—talents which in happier circumstances might well have been devoted to better things. And certainly the character and extent of his large output, consisting in the main of trivial works most of which have long since passed into oblivion, would seem fully to bear out this suggestion.

However this may be, he was evidently a pretty loose customer, so far as character was concerned, and in particular a very unsatisfactory husband. He married, it will be remembered, a daughter of Anthony Young, organist of St. Catherine-Cree, near the Tower, who afterwards became one of the most popular singers of her day, and he appears to have treated her exceedingly badly.

To what extent the very severe language of Dr. Cummings was justified I am not quite sure, and it may be that, applying rather too rigidly Victorian standards of marital conduct, which were decidedly different from those of the eighteenth century, he exaggerated somewhat.

There is, it is true, one piece of evidence that would certainly seem, on the face of it, to justify Dr. Cummings's strictures to the full, though whether he was acquainted with it himself I do not know. I rather fancy not, however, since otherwise he would almost certainly have mentioned it.

I allude to a remarkable reference to Arne contained in the will of the painter, James Worsdale, a reference which, so far as I know, has never appeared in print before, and runs:

Unto Dr Arne I bequeath my honesty of heart but I fear his heart is too case-hardened to harbour any social virtue; I have try'd and prov'd him unworthy of any man's friendship.

Unto his Wife, Celia [*sic*] Arne, most inhumanly treated by said Dr Arne, I bequeath 20 Pounds for her whole and sole use—independent of her cruel and unworthy husband, the said Dr Arne, whose Ingratitude words are wanting to express.

That is certainly thoroughgoing enough and might in the ordinary way be regarded as pretty conclusive evidence on the subject. But it has to be noted that Worsdale himself did not enjoy a particularly high reputation and can therefore hardly be regarded as a very good witness.

One of his literary assistants, for instance—for he wrote as well as painted—was that queer character, Laetitia Pilkington, who describes him in her Memoirs in very uncomplimentary terms, while Vertue, the engraver and antiquary, was another who spoke of him very unfavorably, observing that he had pushed himself into notoriety solely by his "artful ways and shameless mountebank lies". Worsdale's testimony is hardly to be regarded therefore as conclusive evidence, but it is certainly sufficiently emphatic and must be taken for what it is worth.

In any event, there is no doubt at all concerning the unhappy relations of Arne and his wife, since they lived apart during the greater portion of their married life—Dr. Cummings says for thirty years. And, from the fact that Arne continued to the end to recognize his obligations to contribute to his wife's support, it would seem reasonable to conclude that the fault was not on her side.

Thus in 1770 we find Mrs. Arne's attorney writing to Arne requesting him to fulfil his undertaking to pay his wife £40 a year. In reply Arne writes pleading his wretched means and advising her not to press him. Otherwise, he says, "you'll have terribly the worst of it; for I can prove having no regular income, whenever I recieve [*sic*] any money it is always consumed in debts, and that I am actually not in a position to allow you £20 a year".

An arrangement seems to have been reached. Moreover, in October 1777, Arne and his wife were reconciled and, it is pleasant to know, lived quite happily together for the brief remaining period of the composer's life—he died on March 5, 1778.

To which it may be added that, whatever his other behavior might have been, Arne made proper provision for his wife in his will, dividing everything he possessed between her and their only son, making them



his executors, and directing further that the former should have the power to control the performances of his works after his death.

But whatever reparation Arne may have made in this way at the end, it is fairly evident that he was far from an ideal husband, though whether he was deserving of quite such unmeasured strictures as those passed on him by Dr. Cummings and James Worsdale is, as I have said, perhaps not quite so clear.

I have, for instance, recently come across a small piece of additional evidence, previously unnoticed so far as I am aware, which goes rather towards suggesting that possibly he was not quite so black as he was painted, or at all events that the fault may not have been entirely on his side. This is to be found in the *Memoirs of Laetitia Pilkington*, referred to above, a literary lady of the period, of whom it might be said that the mediocrity of her poetry was matched by the looseness of her morals. Her son was apprenticed to Dr. Arne, who discharged him for dishonesty, and the evidence which I have alluded to is contained in a long letter which he wrote to his mother on the subject of his dismissal. This is given in full in the latter's *Memoirs*, the relevant portion running—exactly as I have transcribed it—as follows:

I will . . . at present confine myself to Mr Arne's affair. I lived with him some time before I was bound apprentice, in which I was used very well, but as soon as that was done the scene was changed. Mrs Arne, who was prodigiously fond of gin, used to take so much of it that she seldom knew what she did, and would often persuade her husband to believe well or ill of me just as she was drunk or sober; and it was in one of these fits she was when Tommy L—e landed, who is really a worthless conceited fellow, and because he thought that I did not sufficiently admire his fine singing, used, by way of fun, to set Mrs Arne on to abuse me and Mr Arne, who is really a good-natured man. I was discharged from fetching half a Quarterns [*i.e.*, a half noggin of geneva] to my mistress and there being an old box in the garret in which Mr Arne kept some music books she went up to examine it and said there was some of them stolen; he, who did not know what number of books was in it, said there was none gone; upon which, without the least ceremony, she struck him in the face, swearing by the great God if he did not correct me she would do it herself. I, who was not far off and heard this discourse, made the best of my way out of the house, which Mrs Arne taking as a proof of guilt, she searched the house and swore she had lost many things, as brass candlesticks, bottles, etc. All this poor Mr Arne was obliged to agree to for quietness sake. When I had stayed a day away, I wrote to him telling him that I was surprised of his suspicions of me and that I was willing to return. He came directly with the messenger and brought me home. I stayed there till night when Mr L—e coming in, and hearing I was there, called for his horsewhip and Mr Arne, his wife and L—e were beating me for three hours to make me confess what





SOCIETY OF  
British  
Musicians

The Old Folks at Home  
When Mother and I got things again

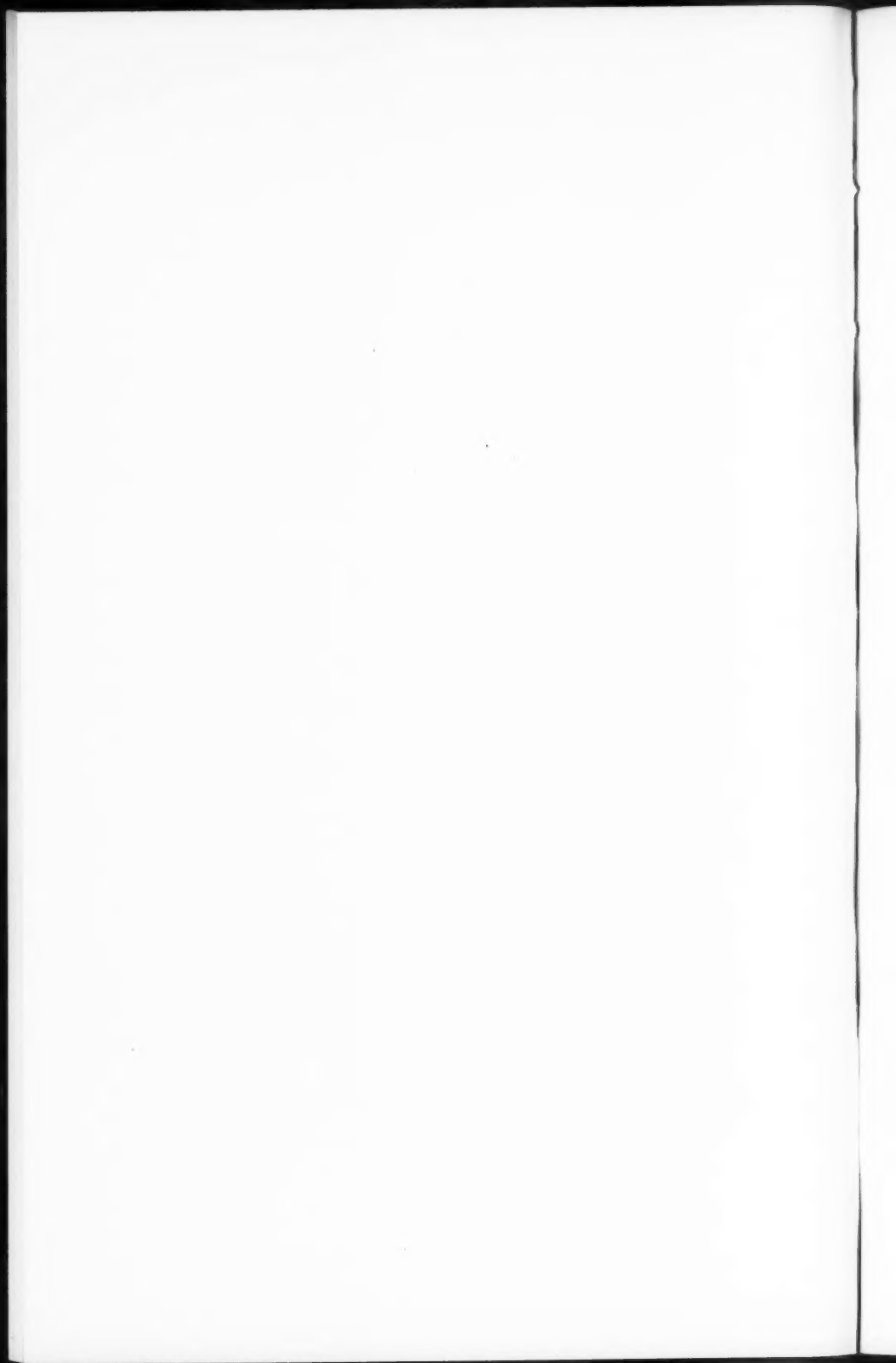
O effort vain!  
When instruments meet with thee

The Old Folks at Home  
When Mother and I got things again

The Old Folks at Home  
When Mother and I got things again

The Old Folks at Home  
When Mother and I got things again

Facsimile of a page from  
Thomas Augustine Arne's autograph score  
of *Whittington's Feast*



I had done with the books, swearing they would cut me to death if I did not own. I was forced one time to say that I sold them; another that I gave them away, to get a little respite; so, when they had made me confess to what they pleased, I was put to bed and locked in, in order to be sent to Newgate next day. I stayed all night, never slept, and all the next day did not eat a morsel. In the evening they were rehearsing *Comus*, when I shot back the lock of my prison and, finding the other door open, I took off my shoes and crept downstairs, got to the street, and ran five streets' length in my stockings. What advantage the maid might make of finding the door open and me gone I know not, as Mrs Arne said she had lost some of her jewels, things the poor woman never had in her life. Now all the reason I can ever devise for her using me so was, I believe, because I once saw her and L—e toying . . . together. So now, my dear, as I fear I have taken up too much of your time, already, I shall conclude with assuring you

I am,

With the greatest tenderness,

Respect and duty,

Your affectionate son,

J. Pilkington.

It is not perhaps an altogether convincing story, and we may suspect that Mrs. Arne's account of the matter would probably have been rather different. But, even if one may be indisposed to accept implicitly the youthful Pilkington's statement respecting his own behavior, there seems to have been no reason why, in a purely private letter to his mother, he should have gone out of his way to lie regarding Dr. and Mrs. Arne. And, if he spoke the truth, it is certainly a very different picture of the latter which he presents from that of the much-injured, long-suffering wife of tradition.

He completely reverses, indeed, the accepted account, depicting the composer as a weak, easy-going man, who was "really good-natured", and Mrs. Arne as an intemperate shrew given to assaulting her husband and carrying on with other men. Having in mind indeed the generally received opinion of Mrs. Arne, one rubs one's eyes at reading this letter. But there it is in black and white. Even if Pilkington exaggerated, it is difficult to believe that his statements about Mrs. Arne can all have been sheer invention, and what he says therefore certainly sets one wondering if the accepted view of the Arne *ménage* does not stand in need of some little modification.

The "Mr. L—e" mentioned was no doubt the well-known vocalist and actor, Thomas Lowe, with whom Mrs. Arne constantly sang in public, and whose friendly relations with her are therefore easily understood.

As to the testimony on the other side, I have referred to the violent, not to say vitriolic, contribution made by Worsley in his will. But that is in the nature of assertion—prejudiced or impartial as the case may be—rather than actual evidence. And though Dr. Cummings brings us nearer to what is wanted in the particulars he gives of the correspondence between Mrs. Arne's solicitor and Arne, this, strictly considered, merely goes to establish that Arne and his wife were living apart—a fact which does not necessarily imply that the faults were all on one side.

Hence there seems warrant for a certain amount of doubt as to the complete justice of the verdict which has been passed on Arne. He has been universally condemned, but when one asks for the actual evidence it is found to be very scanty, save in the form of mere report and hearsay. Perhaps it is lucky for Arne that this is so. For I do not suppose for a moment that he actually was a model husband or anything like it. But, when it comes to stating that he "was as bad a husband as one could possibly find" and that his treatment of his wife was "inhuman", it would certainly seem desirable to have "facts more relative" (in Hamlet's phrase) than would appear so far to have been produced.



What of Arne's character in other respects? I am afraid that, judging by the comparatively little that is known on the subject, there was not much in it to call for admiration.

Fanny Burney's general estimate of him I have already quoted and it is not a very favorable one. Nor are matters improved much by what she says further concerning his treatment of her father when Arne had Burney under his care as a pupil:

Such a character was ill qualified to form or protect the morals of a youthful pupil; and it is probable that not a notion of such a duty ever occurred to Dr Arne . . . and in a very short time, through something that mingled jealousy with inability, the disciple was wholly left to work his own way as he could through the difficulties of his professional progress. Had neglect nevertheless been the sole deficiency that young Burney had to lament it would effectually have been counteracted by his own industry; but all who are most wanting to others are most rapacious of services for themselves; and the time in which the advance of the scholar ought to have been blended with the advance of the teacher was almost exclusively seized upon for the imposition of laborious tasks of copying, and thus a drudgery fitted for those who have no talents to cultivate, or those who, in pos-



sessing them, are driven from their enjoyment by excess, filled up nearly the whole time of the student and constituted almost wholly the directions of the tutor. ("Memoirs of Doctor Burney")

If Arne did not produce too favorable an impression on Burney, his relations with Burney's fellow-scribe and rival historian, Hawkins, would seem to have been even worse. This may be concluded from the remarkable fact that Arne is not mentioned at all in Hawkins's "History of Music", his name having evidently been deliberately excluded, doubtless on account of some private feud, though what may have been its cause has, I believe, never been disclosed. *Tantæne animis cælestibus iræ!* But, to be sure, it would be straining imagination to think of either Arne or Hawkins as heavenly minds! The former's offence must certainly have been grave in the eyes of the latter to warrant what he doubtless considered an awful punishment. We know, however, that Hawkins was not only inordinately vain and pompous, but also, like John Forster, a "harbitrary gent", and it may be that poor Arne's crime had really been nothing very serious after all. But, whatever it may have been, it is evident that Hawkins was yet another who did not entertain a very high opinion of the composer of "Rule, Britannia".

For that matter, it is very difficult to find anyone who did. Garrick was another, for instance, who, though his dealings with him were extensive, seems to have held him in very small esteem, if one may go by the general tone of his correspondence with him. Most of this has of course disappeared. But a few letters remain, including a very characteristic one which Arne addressed to Garrick in 1770 on the subject of Purcell's music to *King Arthur*. Garrick was arranging at the time for a revival of Dryden's play at Drury Lane:

David Garrick, Esq.—Sir,—A due attention to your commission having gone hand in hand with what fancy and judgment I may be thought to possess in my profession, I thought it necessary to lay before you a true state of the merits and demerits of the Musical Performance you are about to exhibit in *King Arthur*.

To attain a certain rectitude, in judging of this matter, I have not only, with the utmost care and candor, inspected the Score of Purcell's Composition, but attended two rehearsals of it; the result of which, is, as follows:

The long Scene of the Sacrifice in the 1st Act, necessary to be deliver'd in, as being written for Music, may have a solemn and noble effect, provided that the last Air and Chorus, "I call you all to Woden-hall", be perform'd as I have new compos'd it; the introductory air to be sung by Champness, which, being highly spirited, will carry off with an éclat [*sic*] an (otherwise) dull, tedious, antiquated suite of chorus, besides which, that Song, as set by Purcell, is entirely out of Mrs

Baddeley's compass, very indifferent, and no way proper for a woman, where a troop of Warriors are assembled, to bribe their Idols for a success in battle.

The following Song and Chorus, "Come, if you dare, our Trumpets sound", is, in Purcell, tolerable; but so very short of that Intrepidity and Spirited Defiance, pointed at by Dryden's words and sentiments, that, I think, you have only to hear what I have compos'd on the occasion, to make you immediately reject the other.

The Air, "Let not a Moon-born Elf mislead you", is, after the two first bars of Purcell, very bad and out of Mr. Champness' compass of Voice.—Hear mine. All the other Solo Songs of Purcell are infamously bad; so very bad that they are privately objects of sneer and ridicule to the musicians, but, I have not meddled with any, that are not to come from the mouths of your principal Performers.

I wish you wou'd only give me leave to *Doctor* this performance, I wou'd certainly make it pleasing to the public, which otherwise, may prove an obstruction to the success of the Revival. It is not *now* my Intention to new set many things, mention'd in our original plan; but to put it in the power of your principal performers to make a proper figure, by opening and adorning the most entertaining points of view; wherein *they* are to appear; consequently the expence will be much short of the sume propos'd; all self-interest subsiding to the earnest desire I shall ever entertain, of proving my sincerity when I stile myself, Sir,

Your devoted humble servant,

Tho<sup>s</sup>: Aug<sup>re</sup>: Arne.

Arne was not deterred by any false modesty, it will be observed, from blowing his own trumpet, while at the same time stating quite frankly his poor opinion of Purcell, and he has been severely trounced in consequence in many quarters. But, though Arne may have expressed himself rather bluntly, it is none the less quite possible that he really did think little of Purcell's music—it would not be the first time one composer had failed to appreciate another!—and that he wrote his mind quite sincerely. It may be added that in the result Garrick seems to have paid little attention to his criticisms, since most of Purcell's numbers were retained.

Various other letters which passed between Garrick and Arne are extant, and from most of them one derives the impression that there was little love lost between them.

In 1762, for instance, Arne wrote to Garrick saying that he had been told someone had reported him as having hissed one of Garrick's singers, and that this was utterly untrue. He added that, though he had always been greatly "overlooked and discouraged" by Garrick, he (Arne) none the less had the highest admiration for him. To which Garrick wrote curtly in reply that he was not greatly concerned about

the hissing (although it had been reported to him that Arne had at least connived at this) and as to his having neglected Arne:

Everybody who knows me knows that I have always given you your due as a man of genius, but at the same time I have no great reason to applaud your behaviour to me.

A typical passage from another of Garrick's letters runs:

How can you imagine that I have an irresistible *apathy* to you? I suppose you mean *antipathy*, my dear Doctor, by the general tone of your letter. Be assured, as my nature is very little inclined to apathy, so it is as far from conceiving any antipathy to you or any genius in this or any other country. You ask me why I will not make use of your pupils. Shall I tell you fairly? Because I have not the opinion of them which you have.

Equally blunt, though in lighter vein, was another letter of Garrick's, which has often been quoted:

Dear Sir,—I have read your play and rode your horse and do not approve of either. They both want that particular spirit which alone can give pleasure to the reader and the rider. When the one wants wit and the other the spur they jog on very heavily. I must keep the horse but I have returned you the play. I pretend to some literary knowledge of the last; but as I am no jockey they cannot say that the knowing one is taken in.

I am, dear Sir, your most obedient servant,

David Garrick.

Unfortunately Dr. Arne's reply has not been preserved.

In another instance, however, he seems to have got his own back. This was when Garrick wrote to him, with characteristic complacency: "Tommy, you should consider that Music is at best but Pickle to my Roast Beef". To which Arne replied: "By God, Davy, your Beef shall be well pickled before I have done," and followed up the threat by concluding an engagement for his pupil, Miss Brent, at Covent Garden, where she made such a success as Polly in *The Beggar's Opera* that Garrick had to play to half empty houses at Drury Lane on the nights she appeared.

Altogether, one gathers that Arne was seldom very happy in his relations with his fellow artists. Where Handel was concerned, doubtless a certain amount of not unnatural jealousy played its part. It is easy to understand that "the great Saxon," bestriding the London musical world "like a Colossus," would hardly be regarded too amiably by his native rivals. As Burney put it: "Arne was aspiring and always re-

garded Handel as a tyrant and usurper, against whom he frequently rebelled, but with as little effect as Marsyas against Apollo".

That Arne was fully aware of Handel's greatness there is no reason to doubt. But, as with Purcell, he was not a blind worshipper, and he did not hesitate to criticize Handel on occasion. Thus Busby tells us that "many of his oratorical compositions he deemed to be heavy" and that he "was in the habit of calling his harpsichord lessons 'German labours'". The elaborate skit on "Alexander's Feast", which Arne took the trouble to perpetrate in 1776, may also be adduced as evidence of his feeling towards Handel. This work was entitled "Whittington's Feast; a New Parody on Alexander's Feast, written by a College Wag; the overture, songs, etc., with all the grand choruses new composed by Thomas Augustine Arne, Doctor of Music". It was never produced or published.<sup>1</sup> According to Dr. Cummings it was a very poor affair, in the worst of taste, being not only vulgar but even indecent. Poor Arne! Even his jokes involved him in censure!

Apart from the opinions already quoted, I have come across little direct information concerning Arne's character and disposition beyond the remark of an anonymous contemporary who said he was "rather an eccentric man" and a statement by Dibdin to the effect that he had "a cheerful and even temper which enabled him to endure a precarious pittance"; and these do not carry us very far.

One gathers from the well-known engraving by Bartolozzi that he must have made a decidedly odd-looking figure, with his strongly-marked, lantern-jawed features and spare physique. There may, however, have been a touch of caricature in this picture. The portrait by Zoffany certainly seems more in keeping with Fanny Burney's account of him as a pleasure-loving man of fashion. But the Bartolozzi print suggests more nearly Arne's own description of himself—a "poor devil of a crotchet-monger".

<sup>1</sup> That is, the music was never published. The libretto was printed, with a preface dated April 10, 1776. The composer's autograph score is in the possession of the Library of Congress, Washington, D. C.—Ed.

## HEINRICH SCHENKER'S METHOD OF ANALYSIS

By ADELE T. KATZ

ALTHOUGH the works of Heinrich Schenker (1868-1935) have been accessible to musicians for the past twenty years and have established him as an authority in his field, it is only comparatively recently that his ideas have been brought to the attention of American musicians. This may be partly because his books are written in German and, up to the present, have not been translated into English. Also, until very recently, there was no one in America who had studied with Schenker long enough to feel equipped to teach his method of analysis.<sup>1</sup>

For some of us, at least, Schenker's work has revolutionized the whole conception of music as an art.

Necessarily, any article that deals with so comprehensive a subject can give only a fragmentary idea of what a study of it entails. One must read Schenker's own words in his *Tonville, Neue Musikalische Theorien und Phantasien*, and *Das Meisterwerk in der Musik*; one must study his graphs of the various works of Bach, Haydn, Beethoven, and other great composers; one must compare these graphs with the music itself, and must try to hear those progressions which Schenker has outlined as significant factors in the life of great music. Finally, and perhaps most important of all, one must experience for oneself, through the application of this method in the analysis of many compositions, its ability to reveal what was in the mind of the composer himself.

Through the study of hundreds of compositions dating from the Middle Ages to the present day, Schenker has arrived at certain conclusions which differentiate between the raw materials of music and music as an art. His conclusions are based not on what has been written about this or that composer, nor on the various explanations that have been given by conventional theorists, but solely on what consciously or unconsciously the composers themselves have revealed in their own

<sup>1</sup> Since 1931, Dr. Hans Weisse, who worked with Schenker over a period of many years, has been the exponent of this method at the David Mannes Music School in New York city.

That the ideas of Schenker have been slow in meeting recognition in England also, may possibly be inferred from the absence of an article on him in the last (1927-28) edition of Grove.

writings. It is at this point that Schenker and the earlier theorists part company in their approach to the study of any work of music. This difference can be largely explained by the definition of the two words, *Synthesis* and *Analysis*.

*Analysis* is the dissection of a work into its various parts.

*Synthesis* is the re-assembling of a work whose various parts grow out of one principle.

In applying the former method, the theorist is concerned with examining each chord as a specific harmony; with differentiating between the parts of a musical form by indicating the various themes and labelling them; with classifying a composition as belonging to an early or later style of the composer; and finally with pigeon-holing the work into the particular period (classical, romantic, post-romantic, impressionistic, etc.) to which the theorist thinks it rightfully belongs.

Such an outward approach, which deals solely with the more obvious aspects of a work, has little to do with the actual music. Music as it evolves out of a single idea, as it concerns itself with the fundamental plan of the composer, its inner structure—these things have never been discussed before because the conventional system of analysis has been based on the theoreticians' principles rather than on the actual music of the composers themselves. Out of so-called theoretical analysis, there has grown up a system of certain hide-bound rules and regulations which has had two deplorable results. One is the misunderstanding which obscures much of the music of the masters; the other, the recognition of certain man-made conventions and traditions, from which the composers of the present day are seeking to free themselves by ignoring the very laws of nature to which the art of the older masters conforms.

*Synthesis*, on the other hand, is concerned primarily with the inner life of the composition as a whole, the life that finds expression in every phase of the composition as it unfolds. Synthesis searches beyond the outward appearance, which changes from one period to another, for a principle of Coherence, and discovers it in certain basic laws of musical sound which the genius of every age has used as raw material. That is, the conventional theorists taught that the styles of music differed in various periods and that the principles which underlie the art of Bach and Chopin are as far removed from each other as the sociological forces that dominated life in their two epochs. Schenker, however, proves that the fundamental principles which govern the music of all great composers are the same.

What, then, are these principles?

## I. TONALITY

In the usual method of analysis, one understands by tonality the principle under which various tones are grouped so that they all bear a relationship to a common fundamental, thus establishing a definite mode or key. Consequently, one accepts the possibility of various tonalities within a single movement. One even emphasizes the value of contrasted keys, provided that one key predominates and finally prevails.

Schenker, on the other hand, understands by tonality the life of one tone as it governs the entire work.

However, in order to realize what the life of one tone is, it is necessary to recognize the fact that no tone is a single sound, but a complex made up of the fundamental tone and its various upper partials or harmonics. The first four harmonics of any fundamental tone produce its octave, the fifth above it, the next octave, and the third above that, which taken together form our common major chord or triad.

Ex. 1



Schenker calls these tones the *Klang* ("ring" or "sound") of nature, and considers them the basis or raw material of all music because, in the law of frequencies, their relationship to the fundamental and to each other corresponds to the simplest mathematical ratios or most perfect proportions.

But the space over which these tones extend is too great for the human voice to span, and so the larger form has been contracted into a smaller compass in order to meet the needs of human expression.

Ex. 2



It is also necessary to differentiate between the natural principle, which is Simultaneity (as expressed in the *Klang*), and the artistic adaptation of that principle, which is Succession. In other words, the triad represents a form of natural Coherence. Tonality, then, is the form of Coherence obtained by shifting the raw material—the natural triad—from its vertical position to a horizontal one, and by extending it by means of Succession or Horizontalization. In short, tonality is a transformation of the triad.



## Ex. 3



In *Das Meisterwerk in der Musik*, Schenker explains that these tones exist in nature as an elemental source. They are a part of man's subconscious mind, and so must govern those fundamental ideas which demand conscious expression. Each interval of the *Klang*, 1-3, 3-5, 5-8, can constitute what Schenker calls a *Tonraum* or Tonal Space.

## Ex. 4

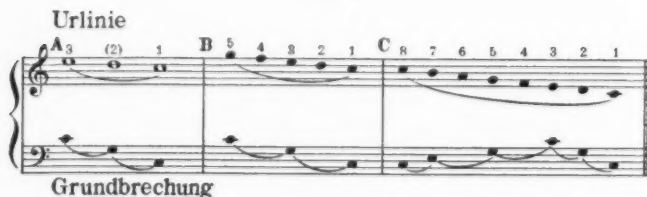


Thus the single principle of Coherence has two aspects. When it applies to the vertical (*i.e.*, to the *Klang* in Simultaneity, or as a triad), it is the principle of Space; when it applies to the horizontal (*i.e.*, to the *Klang* in Succession), it is the principle of Time. Schenker maintains that the transformation from the first to the second is manifest in the masterworks of the greatest composers, and appears under two forms:

1. The *Urlinie* (the primordial line), purely melodic, which results from filling in the spaces of the *Klang*;
2. The *Grundbrechung*, the bass, composed of a fundamental arpeggio whose function is purely harmonic.

The two voices form what Schenker calls the *Ursatz*, the elemental structure out of which the composition evolves. It is the "perfect realization of tonality (the life of one and the same tone throughout the work) expressed through the Horizontalization of the tonic triad in two voices."

## Ex. 5



Ex. 5A-C illustrates the *Ursatz*. It shows the *Urlinie*—the chord line with its intervening passing-tones—in the upper voice, and the *Grund-*

*brechung*—the broken chord without passing-tones—in the bass. Ex. 5A shows the space 3-1, Ex. 5B, 5-1, and Ex. 5C, 8-1.

Although, at various points, the feeling of a cadence is indicated, it is necessary to realize that what ordinarily is assumed to be a mediant or dominant triad is only the unfolding of the steps of the tonic chord.

It is the subconscious awareness of the Interval or the Space in the *Ursatz* that forms the Background in the compositions of the masters. For the genius works from this inner consciousness to an outward expression, which manifests itself in what Schenker calls the Foreground. This is the artistic production of the composer's imagination in manipulating the raw material of the *Ursatz*.

It is this very limitation, imposed by the Tonal Space or Interval of the *Ursatz*, that has been the driving force in the development of music. For the whole world of creative music has been a conflict between the *Klang* and the composer. And yet this limitation has acted as a spur towards finding new ways of extending and prolonging the Interval, in order to achieve greater freedom in imaginative conception. The genius has not chafed at this limitation, for it is both a safe-guard and check upon what otherwise might be his tendency to wander from his original plan. At the same time, it is the means by which the entire work is held together in a bond of organic unity, forming the skeleton for all those various forms of musical expression that have grown out of man's unconscious desire to extend the Space.

Having seen that the Background (as evolving from the *Klang*) is typical in the works of the masters, one may next inquire: By what means does the genius translate this primordial material into a Foreground that is the result of his own fantasy and imagination?

The answer is: He has done this by Prolongation. This is the extension of the simple form of Horizontalization by filling in the Space. There are several means of Prolongation, of which a few illustrations follow:

1. By changing a dissonant passing-tone into a consonance, thus providing for a Horizontalization of the new chord;

Ex. 6



2. By changing the register of a note to its octave by Horizontalization (see the first and last notes in Ex. 7A and B);

## Ex. 7



3. By Exchange of Voices;

## Ex. 8



4. By the *Brechung* or Skip in the chord line. This means of extending the Space within the *Urlinie* uses the tones of the *Klang* in Succession, thus stretching out the melodic line by means of the various intervals of the chord. We have already seen Succession applied to the triad and tonality; here we see it applied to the triad and Space. Very often in the works of Haydn, Mozart and Beethoven, as well as of other composers, there are whole passages that are built up entirely on the unfolding of the chord, by means of the fundamental, its third, fifth, and octave. As an illustration of this, let me give an example from Beethoven's Sonata, Op. 2, No. 1;

## Ex. 9

The first two measures are merely an unfolding of the F minor chord with the climax on A-flat (measure 2) falling a third to F. In measures 3 and 4, the triad on C is unfolded with the climax on B-flat falling a third to G. This latter chord is not a real harmony inasmuch as the B-flat in the melody goes to A-flat (measures 5), and the E-natural in the bass to F, so that both are only neighboring tones of the tonic, and the F minor harmony is retained. In measure 5, the impulse of measures 1 and 2 is given by the contraction of the *Brechung* in measure 1 into the grace-note C. Measure 6 is the contraction of measures 3 and 4, so that the tonic is the only functional harmony in measures 1-6. The melodic line as revealed in the first graph (Ex. 9B) is

A-flat (B-flat) A-flat B-flat C B-flat A-flat G.

F and E-natural, included above the lower bracket in the graph, merely form an overflow of the downward rush from C to G. The bass is the fundamental arpeggio, F, A-flat, C, with an auxiliary and passing-tones.

Ex. 9 illustrates:

1. The use of *Klang*-intervals as a basis for a melodic motive;
2. The few "functional" harmonies (*Stufen*) I, II, V, Beethoven used in writing these eight measures (see Ex. 9C);
3. The contrapuntal progressions which make for expansion in a work most theorists consider entirely from a homophonic point of view;
4. The interval of a fifth, the *Zug*, through which the bass passes horizontally from F (tonic) to C (dominant);
5. The varied manner in which the *Brechung* appears:

Beginning with C, it stretches itself out through F, A-flat, C, F, until, in the fifth measure, in order to gain impetus, it is contracted into C (grace-note) plus A-flat. In measure 7, there is the shortest manifestation of the *Klang* in the form of the broken chord of F minor, and this is introduced to effect a climax. Observe how the dynamics are used at these points. Thus, the *Brechung* serves not only a melodic and harmonic purpose, but is so integral a part of the origin of the musical idea that it becomes a vital rhythmic force in determining the nature of the expression. From this, one can see the infinite possibilities that are revealed in the use of the raw material of the *Klang* at the hands of a genius.

Here it is necessary to consider those ideas which form the basis of the Schenker method and to differentiate his approach from that of the

more conventional theoreticians. Particularly, it is necessary to understand how Schenker's conception of harmony and counterpoint differs from theirs, before a discussion of the importance of the *Ursatz* and its place in the structure of any composition can be understood.

## 2. HARMONY

Ordinarily, harmony is defined as the simultaneous combination of several tones of different pitch which, derived from the same fundamental, form a relationship. From this idea arose the older system of analysis, conceiving each triad as an entity, with two, three, or more harmonies within a single measure. It was considered possible for each chord to have a definite life of its own, apart from its relationships to those other chords which made for a common tonality. As a result, more emphasis was laid upon the individual chord in its relation to its neighboring chords than upon its place among those significant harmonies which held together the framework of the composition.

Schenker, on the other hand, conceived of only those chords as harmonic which have a definite functional importance in either the Background or the Foreground. These chords he called *Stufen*. (Schenker's theory of Background *Stufen* involves a system of over-fifths, for a discussion of which there is no room here. The system does not affect Foreground *Stufen*, which are illustrated in Ex. 10.) Those harmonies which, through contrapuntal voice-leading, tend to expand the spaces of the *Klang* by Prolongation, those which are merely a *Durchgang* or a means of passing from one *Stufe* to another—those progressions are regarded as dissonances. They are outside of the key tonality, and so are non-functional in the plan of the *Ursatz*, as, indeed, Foreground *Stufen* may be also.

Ex. 10

The musical notation for Example 10 is presented on a single staff with four measures labeled A, B, C, and D. Measure A shows a progression from IV (F-A-C) to V (G-B-D) with parallel fifths (A-E, G-D). Measure B shows the avoidance of fifths by introducing G with E and C as a  $\frac{6}{4}$  inversion of the C chord. Measure C shows avoidance of the  $\frac{6}{4}$  position. Measure D shows Extension or Prolongation of the Space by adding a D# (Durchgang) and a dotted line.

In Ex. 10 A-D, the progression is the same in the top voice, from F to D, and, in the bass, from A to G. Ex. 10A shows this simple progression, in which there are parallel fifths (A-E, G-D). Ex. 10B shows the avoidance of fifths by the introduction of G with E and C, as a  $\frac{6}{4}$  inversion of the C chord. Ex. 10C shows avoidance of the  $\frac{6}{4}$  position. Ex. 10D shows Extension or Prolongation of the Space by

the Horizontalization of the C chord in the bass. This is what Schenker calls the *Zug*, or motion in the space of a fifth (G to C). But, in spite of the expansion of Space, the *Urlinie* remains F, E, D. For, from E to E, we have merely a Horizontalization of the C chord effected by an exchange of voices (G to A, E to F). This serves as a technical device for prolonging the impulse of the first E. What happens between the two E's is entirely non-functional and so does not affect the original progression.

This brings us to another difference in terminology—the definition of counterpoint.

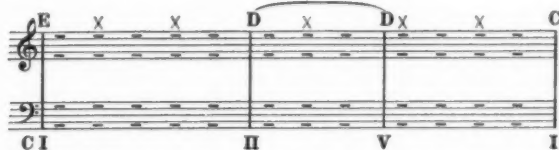
#### COUNTERPOINT

Counterpoint, or point against point, has usually been conceived as the progression of two or more melodic lines, each with a direction and integrity of its own. Where these lines meet and are based on a common relationship, a chord is produced. That is, all dissonances caused by the individual voice-leading of the various lines must by natural law resolve themselves at one time or another into a consonance.

But Schenker considers counterpoint the principle of Motion in more than one voice, within the spaces of the *Ursatz*. It is the means by which a composer finds freedom in overcoming the limitations imposed by the *Klang*. It creates a Foreground, in which new and often far distant chords result from the operation of this principle in more than one voice, between those *Stufen* which form the *Ursatz*.

The example given below will perhaps clarify this idea.

Ex. II



#### Explanation.

- - - Contrapuntal progressions which have no harmonic function, i.e., prolongations.
- X Chords which have no harmonic function.
- I, II, V, I *Stufen* which form the *Ursatz*.

The entire illustration embraces the interval of a third. Only I, II, V, I, the harmonics which have a definite part in carrying forward the content of the example, are functional. The progressions which prolong the steps of the *Urlinie* are merely there for the purpose of extending the Space of E-C and so are non-essential in the harmonization of the

original intervals. All music must have an inevitable direction, a direction determined solely by those *Stufen* which are functional. This fact is borne out by the works of the masters who, by means of an interesting and ingenious Foreground, proceed from one harmonic function to another unhesitatingly, with an unerring instinct. An awareness of the *Urlinie*, based on the original Space, is deep-rooted in the subconscious mind of the genius.

In the usual method of analysis, each chord has its own place in the tonal scheme, and all those outside the fundamental tonality, since they are construed as belonging to modulations, make it practically impossible to hear a work as evolving through a single tonality. Schenker, on the contrary, heard the so-called "modulations" as Foreground, as the working of the contrapuntal principle of Motion, and kept the outline of the *Ursatz* clearly in his mind. Thus, he differentiated between the Background, in which the Space is the determining factor, and the Foreground, in which the expansion of the Space by the creative artistry of the composer is the factor. One is nature's gift to man; the other, man's use of this gift by making it serve in his application of the principle of Coherence, in the working out of his imaginative conceptions.

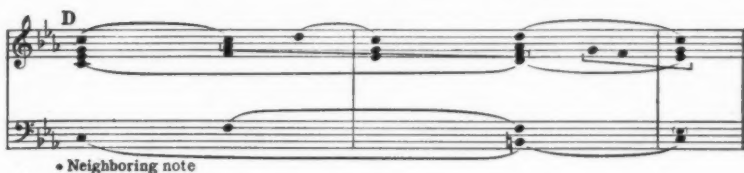
Although it is not entirely new, perhaps one of the most valuable ideas emphasized by the Schenker method is that even an unaccompanied melody, which appears as a single line, may be composed of more than one voice. To illustrate, let us examine the accompanying graph of the motive of Bach's C minor Fugue, which Schenker has discussed at length in the chapter "Das Organische der Fugue" in *Das Meisterwerk in der Musik*, Vol. II.

Ex. 12

Ex. 12 consists of three staves of musical notation in C minor. Staff A shows a single melodic line with eighth and sixteenth notes. Staff B shows the same line with harmonic functions I, IV, and VII (V) indicated below. Staff C shows the same line with harmonic functions I, IV, VII, and I indicated below, and a bracket indicating the first four notes are unexpressed.

All bass notes in Ex. 12C are unexpressed.





The motive is expressed as a single melodic line, and yet in Ex. 12A it is clearly seen that it is composed of two distinct voices. Ex. 12B shows that the upper part is merely C (embellished), with its neighboring tone D, and a return to C. The lower part is G, its neighboring tone A-flat, G, F, A-flat (this is merely a return to the original A-flat; in Ex. 12D, the second A-flat appears over the F as part of VII), G, F, E-flat. In Ex. 12C, the dotted line between the two A-flats indicates that Schenker reduced the lower part to G, A-flat, G, F, E-flat. The part passes through two intervals of a third: (1) from A-flat to F and (2) from G to E-flat (see the brackets in Ex. 12A, B and D). These two voices indicate a harmony of which a third voice, unexpressed, forms the bass; for C and G are symbols of the C minor tonic chord, as A-flat and C are of the subdominant, F.

Schenker proceeds from the premise that whether a tone be sounded or silent, it is still present in carrying on the life of the music. According to this premise, a composer resembles a poet who, depending upon the imagination of the reader, often leaves unexpressed certain words which are essential to the meaning of his verse and the unity of his ideas.

Ex. 12C supplies the unexpressed but inherent fundamentals and reveals the actual harmonic outline of the motive. However, Ex. 12D shows that, just as the *Urlinie* is only C with its neighboring tone, D, so the bass is C with its neighboring tone, B-natural. And, between the two lines, the middle voice, as we have seen, emphasizes the interval of a third (A-flat, G, F and G, F, E-flat), an interval that dominates the life of the entire work, as revealed in the *Ursatz*. (See Schenker's graph in the chapter, "Das Organische der Fuge.")

As it is possible to find three distinct voices in the motive of the C minor Fugue, it is equally possible to find more than one voice not only in other themes intended to serve fugal purposes, but also in subjects that seem to be of a purely melodic character. For instance, in measures 13-29 of Ex. 13A (Schenker's analysis of part of Bach's Sonata in E major for Violin Solo) and in Ex. 13B (his graph of the first 8 measures), one immediately recognizes the presence of more than one voice.

## Ex. 13

**A**

**B**

**C Graph**

• Neighboring note      Horizontalization in the octave

Ex. 13A illustrates:

1. The use of the *Klang* as a basic factor in the melodic design;
2. The *Terzzug* (or interval of a third), its importance as evidenced in the intervals G-sharp to E (3-1) descending, and G-sharp to B (3-5) ascending, as outlined in various measures and in the *Urlinie* (see Ex. 13C), which shows the same interval, G-sharp to E;
3. Prolongation by Horizontalization.

The first 29 measures, in the upper voice, are merely a progression from G-sharp to E. The first seventeen measures present the broken chord of E with embellishments, the E in the bass being unexpressed until measure 3. From measure 17 to measure 29 the bass descends stepwise over the Space of an octave. The entire passage of 29 measures lies within the E major tonality. By means of Prolongation, Bach,

instead of going directly from one E major chord to another, has extended his idea by inserting patterns and motives built on non-functional progressions, through Horizontalization within the Space of an octave.



Schenker's revolutionary approach to music naturally has a tremendous effect upon the interpretation and performance of a composition. When a performer approaches a work from an inner structural knowledge, he brings to the ear of the listener all those significant harmonic functions which clearly define and intensify the position of the *Ursatz* as a Background of the composition. Thus he differentiates between the sweep of the *Stufen*—the steps of harmonic importance—and the contrapuntal progressions which serve merely as a Prolongation and so become the Foreground. He heightens the dramatic intensity of a work, not by certain marked *fortissimi* and *diminuendi* but by an inner knowledge of those vital harmonies which are significant in developing the intellectual and emotional life of the music.

It is only necessary to take a prelude or fugue of Bach's and play it first according to Riemann's analysis and again as Schenker hears it, to realize how a differentiation between functional and non-functional harmonies revolutionizes interpretation.

As an illustration, let us compare Riemann's analysis of the Prelude in C Major from Book I of "The Well-tempered Clavichord" with that of Schenker.

Riemann begins with this description:

A prelude of truly Olympian-like repose and serenity forms the portal to Bach's majestic wonder-work of polyphonic art: the harmonies are translucent, the argument is of the simplest, the rhythm normal, while complications of any kind are almost non-existent. The motive formed by the broken chord

[Ex. 14A]



is carried through with iron persistency. . . . The whole piece . . . consists of three periods, the first and last of which are extended. If we mark the melodic summits, the first (modulating to the dominant) appears thus:

## [Ex. 14B]

Second Period

Third Period

... The second period [measure 12] tends back through D minor to the principal key and dies away without disturbances of any kind. ...

The third period [measures 20-35] is nothing more nor less than a coda, *i.e.*, the piece is at an end, only the close is confirmed during 16 measures. In this closing period, ... we meet with all the characteristics of a coda; twice the key of the under-dominant is touched upon ... and ... there is an organ point ..., first on the fifth (*g*) and then on the fundamental note (*c*). ...<sup>2</sup>

Schenker dispenses with all description of the "Olympian-like repose" of the work. He simply gives an outline of the Prelude that reveals a melodic line essentially clear-cut and natural, according to the principles of voice-leading.

## Ex. 14C

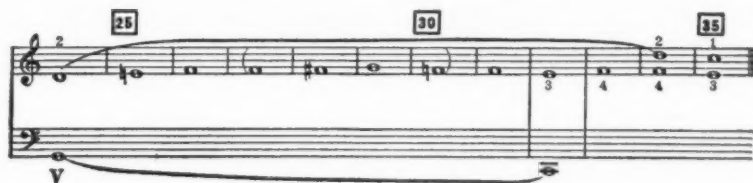
Melodic Outline

I

IV

II

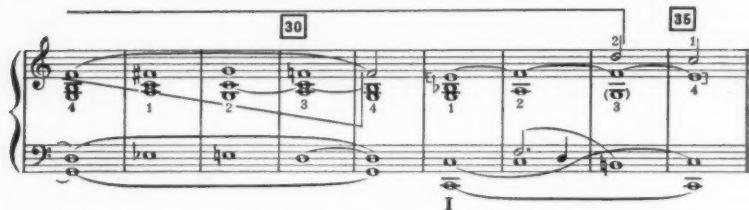
<sup>2</sup> Hugo Riemann, *Analysis of J. S. Bach's Wohltemperirtes Clavier*, translated by J. S. Shedlock, Part I, pp. 1-2.



1. The first 4 measures he considers structurally as one measure. They are an introduction, a mere extension of the tonic chord, in which the figure E, F, F, E or 3, 4, 4, 3 is introduced, later to be emphasized by a similar statement at the close (see measures 32-35). The regarding of these 4 measures as one unit brings the rest of the work into entirely new groupings (see numbers between staves in Ex. 14D) and thus gives a new rhythmic emphasis to the work, an emphasis born of the fundamental conception of the *Ursatz*.

## Ex. 14D

This example and the two that follow are quoted from "Five Analyses in Sketch Form" by Heinrich Schenker, by permission of the David Mannes Music School, New York, the publisher.



2. The first 19 measures are merely a Prolongation of the Space from E to its octave below, and so are still within the C major chord. The performer, recognizing this fact, should treat the E in measure 5 as the high point it actually is. There should be a gradual *decrescendo* from this E to its octave below in measure 19. Since there is no change of functional harmony from measure 5 to measure 19, nothing occurs between them to justify the *crescendo* that is all too often made.

3. The harmonic functions within this Space are I, V, I.

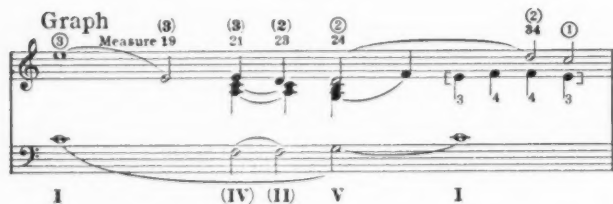
#### Ex. 14E



4. The harmonic outline reveals two points.

a. The entire prelude is conceived within a third, E, D, C.

#### Ex. 14F



The first 19 measures are merely the Horizontalization of the C chord from E to its octave below. Since no functional harmony other than the C chord has been introduced, E remains in the *Urlinie*, with C as its bass. D, as the second note of the *Urlinie*, appears in measure 24 and remains the dominating factor (this

is substantiated by the reappearance of D in a higher register in measure 34) until it descends to C in the final measure. The D in measure 23 does not appear in the *Urlinie* because it is not an essential D, but merely an anticipation of the D in measure 24. Moreover, the II chord, of which the D in measure 23 is a part, serves only as an ornamentation of the V, which is a vital part of the *Grundbrechung*. The E-flat in measure 22 is merely a chromatic passing-tone.

- b. The *Ursatz* consists of I V I, which is only the unfolding of the C major chord. The IV (measure 21) is merely a means of approach from I to V. The ornamental II (measure 23) is introduced to avoid the parallel fifths which would result if the IV progressed immediately to V.

Riemann, on the other hand, establishes as important certain tones (see Ex. 14B, measures 5, 7, 12-15) which, to be sure, enhance the beauty of the melodic line, but actually derive their being from the inner voices, through exchange of register. They therefore have no part in the line of step-wise progressions which necessarily determine the motion within a Space.

#### Ex. 14G



Beginning with measure 12, Riemann hears the melodic line as C-sharp to D, B to C, F to E. Schenker, as the above graph reveals, hears the important line as B, B-flat, A, A-flat, G, F, tones distributed among the three upper parts. The C-sharp-D, B-C (in measures 12-15), are part of the melodic line, it is true, but they are ornamental. They have no place in the Horizontalization from E to its octave below.

\*   \*  
\*



What has Schenker accomplished by his method of hearing the actual outline of the Space, rather than the various changes of chord foundations? Is this method superior to Riemann's, and, if so, why? Wherein has it brought a greater clarity of idea to the student and performer? These are questions that must be answered at least briefly if one is to be convinced that in this new understanding of music there lies something of greater value, of finer appreciation, of more fundamental knowledge than the analysis of the conventional theorists.

First of all, Schenker, by outlining the initial Space in which Bach was working—the Space of a third—has revealed the organic unity of the work. He has not described the piece in a series of glowing adjectives but has instead shown the gigantic conception of the work as the unfolding of a single chord. Each composition, for him, possesses a life-force, born of the *Klang*. This gives the piece an impelling sense of direction which functions through certain harmonies derived from that force, harmonies that make for the organic oneness of the whole. He has been the first modern theorist to find out how the imagination of a composer works, and to differentiate between the raw material itself and the consummate art that turns this raw material into a great masterpiece.

Heretofore, when a composer's idea has been very subtly concealed by means of ingenious technical devices, as in the Mozart Quartet in C Major or the Canon in Beethoven's Sonata, Op. 101, the theorists (for lack of an adequate explanation) have been forced to point out certain "radical" tendencies in a man's art. Thus they have provided themselves with an excuse for not accounting for progressions they are incapable of analyzing satisfactorily. It is these misunderstood "radical" tendencies that many modern composers have seized upon as evidence to sustain the thesis that the germs of present-day dissonant harmony existed in the music of the masters. And they use this "evidence" as a basis for their arguments in seeking to overthrow the fundamental principles of creative art.

One must hear and understand what lies behind these so-called dissonances. Then one discerns that, even though the structure of a masterwork be hidden by an ingeniously conceived Foreground, it is nevertheless built upon the laws of nature, as revealed in the *Klang*. The art of hearing in motion—that is the sum total of the Schenker method. It is an art which few musicians fully possess.

There are many critics of Schenker who suggest that he tried to set

himself up as a sole interpreter of the masters; that, in fact, he tried to tell the masters what they themselves meant. But any one who has studied Schenker, who knows the attitude of reverence and humility he held for the greatness and nobility of all true art, his sincerity and integrity in his own work (as evidenced by the amount of research he did before arriving at his conclusions), knows that such assertions are born of intolerance and ignorance. Blessed with a sense of hearing which surpassed that of the most "advanced" musicians of our times, he was able to give us a means whereby we may better understand and appreciate our heritage.

For those who are satisfied with a superficial knowledge of what they play or hear, or those who are willing to throw aside the natural law of sound in the creation of various special systems of their own, Schenker would have no appeal. For those, however, who are willing to cast off their preconceived ideas, founded on the writings of the conventional theorists, and who are willing to start afresh, basing their conclusions on the music itself, Schenker, through his long and sympathetic study of the masters, opens up a new musical life by presenting those principles which govern the creation and foundation of all music.

## THE PHENOMENON OF STRAVINSKY

By MARC BLITZSTEIN

STRAVINSKY'S greatness is as the greatness of C. P. E. Bach. Or as that of the Florentine monodist, Peri. Several of his works approach the final greatness of Mozart, of Monteverdi, of J. S. Bach. They have conceptions and an initial impulse of comparable size; they are important utterances. But something intervenes to make them less than crucial masterpieces—some powerful flaw, subtle or obvious, spoiling part or all of a work. In *Oedipus Rex* two scenes go under, carrying with them the basic security of all the rest; yet the psychological content of *Oedipus* is among the most momentous in music. In the *Sacre du Printemps* the fragment-scheme gets beyond the composer's control, resulting in a form that is little better than a high-class medley. In the *Symphonie de Psalmes* a fundamental confusion exists between what is spiritually and what is only sensuously compelling.

There is no denying the greatness of Stravinsky. It is just that he is not great enough.

The younger composers, practically all of them, are influenced by Stravinsky. They are, in one sense or another, his offspring. They owe more to him than to his contemporaries. Schönberg's contribution is technically more coherent than his, but less communicable. Bartók and de Falla leave legacies for Nationalists and Folklorists, the one passionate, the other *chevaleresque*. Composers are free to borrow and steal from Ravel; but only the very French and the very young will swallow him whole. Stravinsky is really the man.

This is the phenomenon: a composer with a genius only partially realized, with only one or two works fixed for immortality, has nevertheless been *the* figure, *the* influence, in the music of his day; and, although lacking in ultimate greatness, he occupies a position in musical time the exact opposite of, and not less important than, the position occupied by Beethoven.

Until 1930, Stravinsky held the key position in twentieth-century music. As yet he has no successor. None has taken music and carried it on from the point to which he, at his best, has lifted it. And in recent years it has become apparent that Stravinsky may not turn the trick

himself, that the time is perhaps ripe for another. There is at the moment a hiatus between Stravinsky and "the next one."



A great deal has been said and written about Stravinsky. B. de Schloezer, a blind worshipper, finds that through Stravinsky the twentieth century has created a style in music, whereas the nineteenth century was unable to evolve one. Here de Schloezer either overstates or understates. By "style" he may mean simply "pattern." If so, he is being pretentious but sound.<sup>1</sup> Or by "style" he may be referring to something more abstract: something partly technical and partly psychological, which can be recognized as belonging to many different compositions, giving them a detached and independent existence as "objects," and releasing them from being merely dependants on a composer's personality. If used in this sense, "style" as a term is certainly an understatement. But it is in a measure true that Stravinsky has played the most important part in divorcing music from the diary-writing and individualistic artinesses of the late nineteenth-century manner.

There are two main schools of opposition to Stravinsky. One charges him with inconsistency. With each work he is supposed to have changed his manner; motivated by a desire to provoke the provincials, he has set out repeatedly upon a random quest for novelty. There are said to be as many Stravinskys as there are works by him. (As a matter of fact, there is only one period, 1913-20, when he shows any versatility whatever.) The other school of criticism (adhered to by E. Newman) com-

<sup>1</sup> The music of the nineteenth century had a tendency to run to forms—the prelude, rhapsody, symphonic poem, even the later "sonata," the Wagnerian music-drama—in which the most noticeable thing was that there was no form. This is the period when the phrase "the material must dictate the form" lost its legitimate meaning, which became debased as hordes of lesser composers went in for a spineless and anarchic "freedom." Hence the escape into literature, for subject and structure. Hence the retrogression to the elementary a-b-a model, or the naively "complex" a-b-c-d-e-f-g-h-i-(etc. *ad inf.*)—a of the later Romanticists. Hence the *Leitmotif*, which shall make form wherever it goes. Hence introductions which do not introduce, interludes between interludes, epilogues which sum up a content nowhere to be discovered. Hence, finally, that collapse of terminology whereby a "sonata" is anything so named by its composer; whereby, in fact, de Schloezer can fall into his own trap and call *Pétrouchka* a "symphony" because it happens to be in four sections, roughly quick, slow, quicker, quick.

It is difficult to see why anyone should want to drag symphony-form into a discussion of a model *genre*-ballet; or why, having dragged it in, anyone should think the ballet is the better for it. Perhaps de Schloezer is merely anxious to interpret and agree with Stravinsky, who some years ago insisted on the musical, non-literary value of his theatre-works: he was at the time rebounding in disgust from the hated term "program-music," and was also projecting himself wishfully towards his later classic period.

plains that he has had only too dismally logical a development, from bad to worse: *Pétrouchka* is a work of genius, the *Sacre* still reveals power, and all the succeeding music is a steady decline into the utter bankruptcy of the latest "neo-Classic" works. (These are cited as proof of abject surrender to venality, although it is not explained why, if this be true, they are in general so unpopular.)

The admirers exaggerate, the attackers are ignorant or worse. Stravinsky is worth being understood. His music may no longer be for us the music of tomorrow; it is certainly a key which opens a door. In an appraisal it is helpful to know where he stands, what he has been about, in what direction his art tends. Some pre-Stravinsky facts are necessary.



One way of seeing musical history is through a line of epochal forms, such as the Mass, the Fugue, the Sonata, etc., and their accompanying cycles.<sup>2</sup> The mechanical procedure of the cycles is familiar and in general always the same. (History exists in no neat diagram, of course; overlapping and hiatuses and divergences are met repeatedly.) There is an up-curve, beginning with a period of invention and experiment. This is followed successively by a period of amalgamation of materials, of welding, integration, and flowering of the form. Then begins the down-curve, exhibiting the various aspects of decadence—interpretation, deflorescence, overstatement, disintegration, actual decay—which are in turn succeeded (sometimes overlapped) by the up-curve of a new cycle with its invention and experiment ("rebellion," "revolution"), its amalgamation, its integration, and so on.

Taking quick large strides across time, starting late and missing and generalizing a great deal, here are some things we see:

Large forms: the Fugue of J. S. Bach; the Oratorio of Handel; the Sonata (I) of Mozart and Haydn; the Sonata (II) of Beethoven and Schubert (Romanticism I); the Music-Drama of Wagner (Romanticism II).  
Up-curves: Willaert and the Gabriellis (the *ricercare*) and Merulo (the *toccata*)

<sup>2</sup> It would be interesting and profitable—but here irrelevant—to relate the forms, with their rise and fall, to various important aspects of history which preceded and partially engendered them. Almost all musical historians have made this a favorite pastime; but very few have proceeded from a well-defined standpoint. Very recently, Tchemodanoff has attempted this, although not entirely satisfactorily; also Lebedinsky.

to Frescobaldi to the German *Choral-Variationen* of Samuel Scheidt and the *Choral-Vorspiel* to Buxtehude to the Fugue of J. S. Bach.

Carissimi, etc., to the Oratorio of Handel.

C. P. E. Bach ("sonatas") to the Sonata of Haydn-Mozart-Beethoven. Schumann to Chopin-Liszt to the Music-Drama of Wagner.

Down-curves: Pigtail music, *Kapellmeistermusik*, academic fugue-writing after J. S. Bach.

Brahms (the "interpreter") after Beethoven.

R. Strauss after Wagner.

A special cycle-series concerns theatre-music; it travels coincidentally with the other cycles:

Large forms: the Opera of Monteverdi; of Purcell; of Handel; of Gluck; of Mozart; of Rossini; of Weber; of Verdi; the Music-Drama of Wagner.

Up-curves: Mediæval *chansons* to Gombert and Jannequin, madrigals (chains of madrigals, Striggio's *Il Cicalmente delle donne al bucato*) to *Nuove musiche* in Florence—Peri, Caccini, Tenaglia—to the Opera of Monteverdi.

Comic Interludes in old Mysteries to Neapolitan *Opera buffa* to Offenbach (France), "Beggars' Opera" (England), *Singspiel* (Germany) and the Opera of Mozart.

The reforms of Gluck to the reforms of Weber to the reforms of Wagner.

Development of a fluid dramatic style, through Rossini, Bellini, etc., to the Opera of Verdi.

Down-curves: *Opera seria*<sup>3</sup> after Monteverdi.

Pompous "classic" style of Spontini, Cherubini, Meyerbeer.

Trivialities of Donizetti, etc.

Cheap late nineteenth-century manner of Puccini, Massenet, Mascagni, *et al.*

Beethoven's Sonata was the first, the Music-Drama of Wagner was the second burst of nineteenth-century Romanticism. Made up of the impulses towards ideality and the exaltation of the individual which characterize the Romantic art, the Music-Drama was projected by paraphernalia of a size and complexity and variety to which one can apply only the adjective "Wagnerian."<sup>4</sup> Decline is seen almost immediately:

<sup>3</sup> *Opera seria*: its alternating aria—*parlante* or *cantabile* or *di mezzo carattere* or *infuriata*—and recitative—*secco* or *stromentato*; its showy artificiality; its weak, loose, bombastic texts; its over-interest in performance; its *primo uomo*, *prima donna*, villain, second couple, slaves, citizens, soldiers, elephants, general menagerie. Cesti's *Pomo d'Oro* shoots the works.

<sup>4</sup> The Music-Drama belonged both to theatre-music and concert-music, joining Beethoven's "Choral" Symphony to Weber's ideal of a form in which "all the related and utilized arts meet

in the music of R. Strauss—an inflated restatement, essentially hollow; in the “mysticism” of Scriabin, whose “poems” are an uninterrupted flow of the transition-measures in Wagner, kept endlessly suspended with an almost Oriental endurance, yielding a lush, airless, intense, stagnant music; and in the orchestral virtuosity of the Russians, particularly Rimsky-Korsakoff (the genealogy here is Berlioz, Liszt-Wagner, Rimsky). The Music-Drama contained its own death, which, in spite of the early setting in of decline, has been inordinately slow in coming.

Meanwhile a new concept was being born. Scriabin’s “chord of the fourth” opened the way for thinking in terms of new harmonic systems. Moussorgsky pricked the bubble of Romantic individualism with his music of homely Russian realism. Then Debussy: he evolved the whole-tone “system,” and he was against “personal confession.” His Impressionism, his “nature-music” were intended to be a denial of Wagner and the philosophic Germans. Ultimately they are seen to be a distillation of the Wagnerian substance from the emotional plane to the plane of the senses.

Debussy is a bridge from Wagner, Stravinsky is a bridge from Debussy. In *L'Oiseau de Feu*, *Pétrouchka*, the *Sacre*, a Russian subject-matter and colorful intensity are wedded to Impressionist technique and point of view. By May 1913, Primitivism is thus inaugurated in music. Early Primitivism is violent, rhythmic, blunt, where Impressionism was heady and glamorous; early Primitivism is intent upon short successive electric moments rather than upon protracted motionless depiction; but it has the same appeal to the senses, the same dependence upon “atmosphere,” and it uses the same general equipment. From R. Strauss to Primitivism the down-curve continues, at any rate in the matter of established tenets. Counterpoint is diffused, chromaticism increased; there is less and less designed polyphonic interorganic movement, more and more homophony (*not* melody), “color,” and music conceived in single blocks. The huge static chord-thumps of the “*Rondes printanières*” and before the “*Glorification de l'Elue*” in Stravinsky’s *Sacre* are a *reductio*.

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and disappear in one another, and . . . form a new world by their own destruction.” The greatness of the Music-Drama lay in its summing up and extension of the Romantic temper by means of the incalculably great personality of a single man. Musically it exhibited first signs of a deterioration. A slipping harmonic foundation became more dissolved at the hands of Wagner’s slow-eroding chromaticism. Rhythmically, the “surge of the soul” called for, and got, a heaving, unbroken torrent—bulk without accent. A form which depended upon the *Leitmotif* for unity as well as for the semblance of architecture was inevitably vague, loose, “literary.”



## Ex. 1. Le Sacre du Printemps. Rondes Printanières

*Sostenuto e pesante*

Fl.  
Cl.  
Str.  
Cor.  
Ob.  
C. I.  
Cor.  
Perc.  
Fag.  
Coral.  
Str.  
Batt.

*ff*

*etc.*

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## Ex. 2. Le Sacre du Printemps

1-m. before "Glorification de l'Elue"

*♩ = 120*

Str.  
Timp.  
Gr.C.

*ff sempre*

11  
4

They are the final deadlock reached as the result of a hundred years' consistent endeavor. But Primitivism is also an up-curve—the announcement of twentieth-century experiment. What takes place between *L'Oiseau de Feu* (1910) and the completion of *Les Noces* (1923) is fall and new rise for history, and in Stravinsky a remarkable exploratory development towards the definitive Primitivist statement.

The first act of *Rossignol* (1908) is planted in Impressionism. Then come *Pétrouchka* and the *Sacre*, turning-points. The last two acts of *Rossignol* (1914) are firmly Primitivist—a fact which makes good enough history, but a rather bad opera. Now comes a procession of small works, experiments. Some are successful, some are not; all have an exact timelessness, a drive and reach of imagination that made for them disciples on the spot. (You can speak with truth of the *Renard*-ists, the *Pulcinella*-ists, the *Noces*-ists.) These works seem widely different from one another. They are united by a common escape from Romanticism and grandeur; by a propulsion towards the non-individual, the impersonal, the typical; and by their technical means. There is *Renard*, "histoire burlesque," model for the chamber folk-piece as *Pétrouchka* was model for the large folk-ballet. *Renard* is agile, rollicking, whittled down; it is brand-new, acrobatic theatre. There are the *Trois Poésies*, the *Trois Petites Chansons*, the *Trois Pièces pour Quatuor à Cordes*, the *Pribaoutki*, the *Berceuses du Chat*—5, 10- or 20-measure epigrams, studies in instrumentation, vocal sketches for *Renard* and *Noces* (the voice-line sung, chanted or shrieked, but always exteriorized, popular, miles away from Schönberg's inner *Sprechstimme*). There is *L'Histoire du Soldat*, an extraordinary document. It re-introduces the Speaker or Narrator to the stage; it is new ensemble, new theatre ("lue, jouée, dansée"); it projects a music of satire revealing the anguish, skimmed-milk gaiety and spiritual poverty of post-war Europe. (Weill's *Dreigroschenoper* is its descendant, but soft and sentimental by comparison.) There is the *Piano-Rag-Music*, which records speed, crassness, jazz in chunks, just as Picasso's *Paquet de Tabac* (1914) records wine-glass, ceiling, table, a pasted bit of *Le Journal*. (Stravinsky's relation to Picasso has been sufficiently discussed. Picasso is the eternal eclectic, his *concepts* change with his works. Stravinsky changes only his means.) There is *Pulcinella*, adaptation of *concertino* and *ripieno* to the new orchestral economy, adaptation of early eighteenth-century elegance and style to the point of view of *L'Histoire du Soldat*. There is the *Etude pour Pianola*, which, with the mechanical Nightingale, launched an entire cult: music written for, about, because of the Machine. There are the *Trois Pièces pour Clarinette*, neat examples of Stravinsky's understanding for the possibilities of an instrument. There is finally the cantata-ballet *Les Noces*, peak of Primitivism—a work of size, begun, abandoned, re-worked from 1914 to 1917 to 1923; its form remolded, its orchestration

pared down.<sup>5</sup> *Noces* is the clearest, most unified piece of pure Primitivism in music. It gathers up the loose ends of a period in Stravinsky, and prepares him for his next step. It not only solves problems propounded in his earlier works—problems of form-against-substance, of form-against-mosaic, of struck-and-blown sound at its simplest and most complex, of rhythm with and against melody—it solves as well problems of Bartók, de Falla, Bloch. It is greater than the *Sacre*. What keeps *Noces* from being a great work in the great line is the kind of thing it is inherently, the kind of thing Primitivism is: first-shock art, theatre that fades and dwindles with repeated performances; intoxicating the first time, at last a bore. The attitude towards the material is necessarily sensational, opportunistic; the best spots are *trouvailles*, characteristic Stravinskian flashes, such as (in *Noces*) the unearthly splendor of the gong-strokes or the reiterated wails of the mother and mother-in-law, interrupting each other, at the end of the third scene. Primitivism can make a perfect technical solution, it cannot make first-rate art. Its best works are fuel, not the fire.

A slow transformation begins in Stravinsky even before *Noces* is finished. The *Symphonies d'Instruments à Vent* (1920) bears the fruit of ten years' research, in music suddenly reticent, impersonal to the point of negation. Its speech is toned down almost to inaudibility. This is the first sizable work not conceived for the theatre. With the *Symphonies* Wagnerism is not only killed, but dead. *Mavra*, "opéra-bouffe" (1921-2), is a last backward look to the Soldier and to *Ragtime*; but it too is permeated by a new sobriety and by a procedure that makes for less eccentricity and more line and form within the music. In the *Octuor* (1923) quiet really reigns; the Primitivist orgy is no longer even an echo. The music is at once spontaneous and contained, the set of wind-instruments adheres to a close balance of color, pace and line through three impeccable movements. Cleanliness is next to godliness. And for the first time, the still small voice in Stravinsky is allowed to be heard throughout a movement (the "Theme and Variations")—that voice which appeared for only a few measures in *L'Histoire du Soldat*, again at a sudden lull in *Pétrouchka*. (See the examples on p. 338.)

As the *Octuor* is succeeded by the *Piano Concerto*, the *Sonate*, the *Sérénade*, and *Oedipus Rex*, the path becomes clear, everything falls into

<sup>5</sup> First it was for 150 people—voices and wind-instruments against two string-orchestras; then for singers, harmonium, two cymbalums and pianola; in its final form it calls for four pianos, solo voices, chorus and thirteen percussion-instruments.

## Ex. 3. L'Histoire du Soldat. Scene 2

1 Lento

Cl. *(p)*

Fag. *mf pp*

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## Ex. 4. Pétrouchka. Second tableau

Meno mosso

Piano *p* *rit.* *etc.*

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place. What is happening is the building-up of a chain of works in the "integration" phase of the cycle. Guesswork, anarchy is over; the foundation for a common musical language for the period is being laid. What was useful in experimentation is now joined to the traditional forms. Thus the second movement of the *Concerto* will make some think of Bach, *Oedipus* of Handel. It is not that the music sounds at all like Bach or Handel; we are simply reminded that their music still has urgency for us. It is easy to see why there was in Stravinsky no wish to say that the music of Wagner still has urgency for us. His pull is wholly away from Romanticism; and in seeking a point of contact he turned naturally to the formal rather than to the formless past. For history, then, the period is all rise, and for Stravinsky the entrance into the world of great music. The *Concerto* (1923-4) has one thrilling movement, the slow one. The *Sérénade* (1925), in its "Hymne" and "Cadenza Finala," shows a new, tender Stravinsky. (In the Primitivist period it was always the quick, energetic sections in which he excelled; now he is best in the slow, fervent ones.) *Oedipus Rex* (1926-7) is the achievement. It is Stravinsky's return to the normal orchestra, and to

the theatre. Both are transformed. Equilibrium is the ideal. There is pre-occupation with orchestral color, here in somber monochrome; but the other elements have equal importance with color. There is pre-occupation with the theatre-concept (*Oedipus* is an "opera-oratorio"); but theatre and music are equipoised, stage and orchestra are like two faces of the same thing. The static monumental aspect of the theatre lends nobility and wings to the music; the music does not comment upon or describe the action. The content is noble, profound, tragic; the means are simple, exact. Everything tells.

In *Oedipus* there are no special *trouvailles*; what is most important is the organic flow from measure to measure, scene to scene, act to act. . . . There are, however, two bad spots: the aria "Nonne Monstrum" occurs at a high point in the second act, yet it is silly, precious music; the beginning of Creon's solo is artificial: it has no force, only pomp. Together the scenes undermine subtly the entire stability of a big work. *Oedipus* is hard-won. *Apollon Musagète* (1927) moves lightly, with ease. Stravinsky makes us a gift again of the strings—there is no longer a need to eschew "expressive" instruments, or to stress "musical" music. *Apollon* has serenity, loftiness. Yet it shows signs of dryness: "cleanliness" at moments begins to resemble the obsession of people who must constantly wash their hands; and sometimes the serenity goes pretty, the loftiness is emptily lofty. . . . The *Sacre* and *Les Noces*, trance-pieces, ritual-pieces, were unwitting testimony to man's abjection; *Oedipus* and *Apollon* are Stravinsky's testimony to the dignity of man.

I said: he occupies a position in musical time the exact opposite of, and not less important than, the position occupied by Beethoven.

Beethoven appears at a moment of rise and integration (Classicism, the Sonata). He carries sonata-form to its height, goes forward, breaks through, and plunges music into the Romantic era, which proceeds later to a down-curve of grandiosity, self-vaunting, unbalance, etc.

Stravinsky appears at a moment of fall and deterioration (Post-Romanticism, Impressionism). He carries decadence to destruction, goes forward, breaks through, and starts music on the building of a new up-curve.

It can be said that Beethoven began a revolution which Stravinsky ended.



The mind of Stravinsky is philosophic. His temperament is pagan.

There is seen, especially in his later period, a great wish to be spiritual; sometimes he succeeds, sometimes he shows only the moral fervor for it. Moral effort, character, is behind all the recent music. No one seems to have remarked this. He has seen a direction, and he has willed himself towards it. The actual talent has been plastic and yielding; but sometimes it has been recalcitrant, and a struggle has been set up, with such a piece as the *Symphonie de Psaumes* for battleground.

In his music he is intellectual, serious, sensual. He is "objective"—his works are not conceived as extensions of himself; of course they are personal just the same. He is a Russian; not the lyrical fluent Russian, rather the painstaking original Russian. He is intensive rather than extensive; he probes certain areas deeply and with accuracy and exhaustiveness. He is not all over the lot, like Hindemith; he has less invention, less range, but more imagination, more ear-sensitiveness, more scope. He has vigor and finish; the two qualities not only do not preclude each other, in his music they set each other off. He is not abundant; he writes hardly more than one or two works a year. This is partly owing to his function as a pioneer; so much effort goes into means and into the development from work to work that there cannot be many products.

The outstanding technical fact is his economy. This is increasingly present in all his music and in all the elements of it. What might have taken an episode in the *Sacre* (which is less long-winded than *L'Oiseau de Feu*, which in turn is a masterpiece of economy compared to Rimsky's *Schéhérazade*) is epitomized by a single chord in *Les Noces* or a single pause in *Oedipus*. People speak sometimes of the economy of Satie. Erik Satie was totally innocent of complication, his music is in no sense a stripping-off of non-essentials. Therefore there is no implicit music, there is only what there is. This makes for charm, and the perfect small art. In Stravinsky the music has layers, context, a past. Its dimensions are large. (In the most recent music the economy sometimes degenerates into an over-refinement.)

Stravinsky is not a contrapuntist. His interest has always been in the vertical aspects of music—harmony, timbre, chord-spacing. A dozen things may happen at once in his works; they do not constitute counterpoint any more than seven mixed colors make a spectrum. Harmony is the element through which to find Stravinsky; usually a particular harmonic perception provides the germinal impulse for a work. You can be interested in the key-polychord in *Pétrouchka* or in a polychord in the *Sacre* or in the *Symphonie de Psaumes*.

### Ex. 5. Pétrouchka. Polychord



### Ex. 6. Sacre. Polychord



### Ex. 7. Symphonie de Psaumes. Polychords



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Or you can prefer the extraordinary evolution of ninths, elevenths, and thirteenths, to a point where they appear as tonic-against-dominant, as in *Apollon*;

**Ex. 8. Apollon Musagète. Pas de deux**



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or the quiet disclosure of a familiar chord in a new setting, as in the *Sérénade*.

### Ex. 9. Sérénade en la. Cadenza Finala



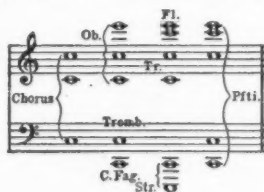
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The harmony is always referable tonally, there is no atonality and no consistent polytonality.

Next in importance is the instrumentation. The first stage employs the mastodonic Rimskyian orchestra used in *Pétrouchka* and the *Sacre*; flexible, an aggregate of masses and *solis*. The system of choirs in "families" is maintained; pedals and doubling are used discreetly; there is a special fondness for low wood and high brass; the strings are used mostly for special effects and for sweeping melodic passages. The second stage is experiment with small combinations. The "families" break up; individual instruments appear out of turn and in unexpected registers; pedals disappear, so do doublings; resounding masses give way to sharp edges and an unequal surface, the old splashes of thick color are succeeded by raw silences cut by the peep of an E-flat clarinet and the squawk of a violin playing triple-stops *staccati*. The ensemble-chord of *L'Histoire du Soldat* is made up of cornet, violin, clarinet, bassoon, trombone, double-bass, and battery. In the next stage, which leads from the *Symphonies* through the *Octuor* to the *Piano Concerto*, the strings are dispensed with entirely; the sound is now purposely unplastic, leaden, velvety or brittle, without nuance. Gradually we come back to the strings again. *Oedipus Rex* uses a choir of them; there are two works for solo violin; and strings alone appear in *Apollon*, where they have the deep winy sheen of damask, a richness undreamed of in the early period of gaudy colors. The orchestration of the *Symphonie de Psalmes* is extraordinary. It is the latest stage: 'cellos and basses, choirs of flutes, oboes, trumpets, horns, pianos. Single lines of music are orchestrated in strata, with a new sense of doubling, calculated to produce a substance at once thick, wiry, and transparent. This is also got through incredibly sensitive spacing; such a chord

**Ex. 10. Symphonie de Psalmes. 3rd-movement chord**



is the high-water mark of Stravinsky's experimentation in color.

Stravinsky was the first to employ an asymmetrical formula for

rhythm. Composers before him had played with accent-elision and accent-displacement; he made it a basis for rhythmic procedure. Just as Moussorgsky may be said to have rescued rhythm from Wagner, so Stravinsky has rescued rhythm from Impressionism and the Post-Romantics. In his later music the effect is less exciting, because the music is more sober; but the rhythmical ingenuity is if anything more marked than in the beginning. It is especially successful in the slow movements, where one feels a new "tread" has been discovered. For rhythmic interest, he has never excelled this scene from *Oedipus*.

### Ex. 11. Oedipus Rex. Act II

139 Messenger  
*cant. p*

Re - ppe - - re - ram in - mo - nte pu - e - - ram Oe - di - po -

da, de - re - li ctum in - mo - nte par - vu - lum Oe - di - po - da

*etc.*

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As to melody: the early works are usually compounded of Russian folk-themes—a few notes characteristically clipped and reshuffled.

### Ex. 12. Le Sacre du Printemps. Danses des Adolescents

32 Tempo giusto *♩ = 60*

In the classic period, the melodic content has more breath and contour;

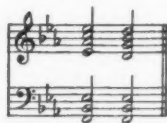
the material is like Bach or Handel or Mozart or J. Strauss or Delibes or Gounod or Tchaikovsky. Why do those who were content with borrowed melodies in the first period complain at unoriginal ones in the later music? Recently there is an attempt to handle melodies of some length by the early method; this sometimes succeeds, as in *Apollon*, but more often is unsatisfactory.

The early music is conceived in juxtaposed fragments, deliberately broken up; the method requires small formulas of chords, rhythms, notes. The idea behind the later pieces is organic growth.



After *Apollon Musagète*, there are the *Baiser de la Fée* and the *Capriccio*—small works, entertaining, the *Capriccio* especially. The *Concerto pour Violon* is small too, but it is unamusing, forced, weak, unreal. The *Duo Concertant* for violin and piano—does it hold up totally? Its five movements are like five earlier works: the first like the *Symphonie de Psaumes* (but better), the second like the *Soldat* (but worse), the third like *Apollon* (worse), and so on. . . . These are all small fry. But the *Symphonie de Psaumes* (1930) is a work of scale; it is Stravinsky's avowal of faith, his tribute to Christian humility, love and awe in the sight of God. Yet the piece is not Christian but pagan, as Stravinsky is pagan, as he cannot help but be.<sup>6</sup> Man, after the nobility of *Oedipus* and *Apollon*, is once again reduced to the state of a self-castigating savage, a prey to vile fears and frenetic exaltations. The last section is restrained and hushed, right in conception. But the two chords which carry it give out a sensuous warmth instead of a spiritual one. They are dangerously close to the cadence of Spanish guitar-music:

### Ex. 13



The music lulls and pacifies our middles, not our souls. We are back again at *trouvailles*, "atmosphere"—in a word, Primitivism, except that this music is more ascetic, less fulsome. It is curious that even the early technical habits return. The first movement is constructed of small

<sup>6</sup> This statement is in direct contradiction to the comments on the *Symphonie de Psaumes* passed by the composer within our own hearing, including the reasons he gave for writing the work.—Ed.



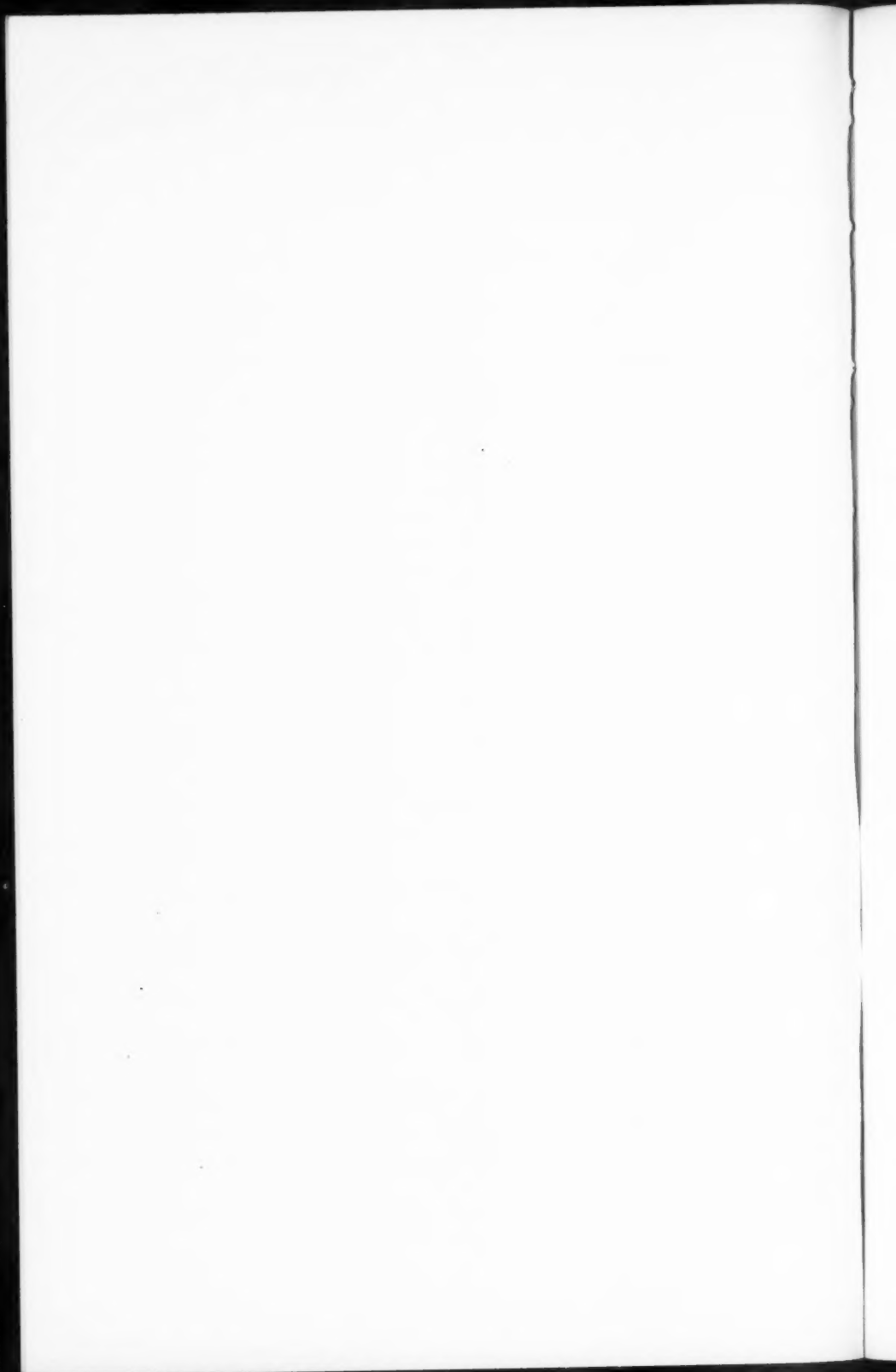


[101]

Fin

New York 20 January  
1928  
Igor Stravinsky

Facsimile of the last page of  
Stravinsky's autograph score of *Apollon Musagète*  
(By Courtesy of The Library of Congress)





formulas. The second, introducing the huge premise of a double-fugue no sooner exposed than concluded, is all head and no body. The third is spectacle—ritual, orgy, procession, ritual . . . *Perséphone* attempts to eschew excitement; to realize classic balance, and a kind of formal realism, not unlike Gluck. But, whereas the music moved freely within the framework of *Oedipus*, in *Perséphone* it is strained, uneasy and rigid; also it is music of minor scope, stretched to the dimensions of a major intention. Both flashes and extended passages appear; they are a misalliance, the passages dissipate and get monotonous, the flashes are embedded and badly set off. After *Perséphone* comes a series of pot-boilers, transcriptions mostly: *Airs de Rossignol et Marche Chinoise*, *Suite Italienne* from *Pulcinella*, *Divertimento* from *Baiser de la Fée* (all for violin and piano); second *Suite Italienne* (cello and piano).

In his latest music Stravinsky is betrayed into abstraction and preciosity. Formalism and superficiality appear. See, for example, all the repetitions and changes rung in on a single expressive phrase, as in the slow movement of the *Violin Concerto*, or in *Perséphone* at the words, "Sur ce lit elle se repose." See the alarming increase of one-measure rhythmic motives continued throughout a section, gagging the proceedings and cutting off flow.

### Ex. 14. *Perséphone*. Act I

The musical score for Ex. 14, *Perséphone*, Act I, consists of two systems of vocal and piano parts. The first system features a vocal line with the lyrics "Dé - jà ta pi - tié te fi - an - ce" and a piano accompaniment marked "leggiero". The tempo is indicated as  $\text{♩} = 50$ . The second system shows a vocal line with the lyrics "A Plu - ton, le roi des en - fers," and a piano accompaniment. The score is written in a key with two flats and a common time signature.

— Tu des - cen - dras vers lui Pour

etc.

Edition Russe de Musique, Copyright, 1934

See the increase of trivial material, and of a trivial treatment of it.

\* \*  
\*

What has happened to Stravinsky? His latest works show the same painstaking craftsmanship found in all his music. So it must be something deeper than the way the music is made. I have shown that nearly ten years ago he sought to overthrow a certain attitude towards art and life in himself, and to "form by its destruction" another attitude. *Oedipus Rex* is still the high point of this effort of will. Is it possible that he has overestimated his capacity?

Beethoven changed the face of music by a superhuman effort; the effort gave him new vitality and vision, making him write greater music than before.

Stravinsky also changed the face of music; the recent works are forceful enough to have proclaimed the inevitability of their direction to a whole generation. But there is evidence that the effort has exhausted him; that the force of his pieces is progressively diminishing; and that they have greater importance as arrows, indices, than in themselves.

There is another thing. Can art today be made for distraction alone? Music is of course never "pure," "absolute"; it is always to a large degree a reflection of its time. Every great musical form has crystallized the culture—the æsthetic, spiritual, ethnic, economic facts—in which it occurred. It is a delayed articulation, what Marx called a "superstructure." In Stravinsky you can feel that the aim towards discipline and a music of order is close to the reality of his time, even prophetic. But you can also feel that his wish to divorce music from other streams of life is symptomatic of an escape from reality, and that it has played a part in

the loss of stamina his new works show. Thus *Apollon*, the *Capriccio*, the *Baiser de la Fée* are luxury-products, seeming to say (whether Stravinsky knows it or not) that things are fine; they imply the existence of a settled, serene, unshakable world, to which they are ornamental contributions.

I have mentioned the struggle between his talent and his character. The talent lies chiefly in his imagination, his innovations, the flashes; it propels the entire period before *Les Noces*. The character is revealed by the effort of will, and the transformation of attitude; the music after *Les Noces* shows the talent being put to use by the character. The deduction may be made that in Stravinsky the talent is a more complete and adjusted organism than the character, but that his character is made up of better, more lasting elements than his talent.

I do not feel the integrity of Stravinsky is at issue. I feel his personal strength and capacity are. The direction music has taken because of Stravinsky is right. It is towards simplicity (after excessive complications), discipline (after eccentricity and "rugged individualism"), communicability (after ivory-tower oratory and the "wilderness" voice). What is at stake in Stravinsky is the ability to maintain the direction, to extend it, to reach its goal. To fulfil worthily a worthy framework. The last compositions make it seem probable that he cannot do this. It may be that we shall come to value his classic period less for individual works than because it marks the close of the period of experiment, and because it begins an up-curve in a cycle. We may look to younger and fresher talents to combine the new discipline with an ideology that more truly reflects the reality of the day. We may expect from them a rebirth of the spirit that makes music an integrated part of the cultural community, and molds it into new epochal forms—forms that are with life, not separated from it, nor against it.

## THE BASIS OF MUSIC-MINDEDNESS

By MAX SCHOEN

IN SEVERAL PAPERS printed in this journal and elsewhere I have given the results of my investigations into the nature of the æsthetic response to music. And I have pointed out the bearing of these conclusions on the practices now in vogue in the teaching or cultivating of musical appreciation. Here I wish to report the findings of several investigations I have conducted somewhat irregularly in the course of about ten years on the crucial problem of determining the basis of this response. Is it principally the result of training, of habit formation, or does it depend primarily upon the possession of some native powers in which individuals differ in degree, as they do in talent for artistic musical performance?

The substance of the conclusions from the studies on the nature of the æsthetic experience may be stated as follows:

1. Objectively, a melody consists of a series of discrete tones differing from each other in pitch, intensity, duration, timbre, and two phenomena that arise from timbre, namely, volume and extensity. "Objectively" implies that a photograph of the tones of a melody would reveal no more than sound-waves whose properties vary in frequency, amplitude, length, and complexity of structure or number of overtones. Thus, let a person listen to a melody purely objectively, and he will hear not a melody, but a sequence of tones varying in the four attributes of musical sounds. Consequently, when a person speaks of having *heard* a melody, he is really speaking of a melody he has *formed*, since what he heard was no more than a sequence of musical sounds. A melody is thus not something heard, but something created by the hearer out of the raw tonal material supplied him. To hear a melody is to evolve a form out of a given variety of tonal material, so that what is a melody to one person may be no more than a conglomeration of more or less pleasant sounds to another person.

2. When such a form becomes significant in itself as a form, the experience is æsthetic. That is, the person who has such an experience will label it "beautiful." Beauty in music is a judgment, an evaluation, of an intrinsic tonal experience. When such a form becomes significant

not in itself, but for some extraneous cause, such as a flow of ideas prompted by it, or a sequence of pleasant pictures, day-dreams or reminiscences, the experience is non-æsthetic. When a person values all his musical experiences for such extraneous reasons, his attitude to music is non-æsthetic, and he is non-musical. Thus the conditions for the enjoyment of music by a non-musical person are two: (1) Familiarity: either (a) he has heard the series of tones a sufficient number of times to get accustomed to them so that their originally annoying effect has worn off; or (b) their sequence is so obvious, so like something else to which he has become accustomed, that he can respond to them with the pleasant feeling of "I know you"; (2) Concreteness: either (a) music tells him a story or paints a picture, or (b) the structural pattern of the music has been expounded to him and he can follow it in the course of its development as one follows a game of cards or chess.

So we see that at the bottom of the æsthetic response to music is a power which may be termed form-mindedness, and an inquiry into the sources or background of this form-mindedness should reveal to us the basis of music-mindedness. The key to such an inquiry we discover in the obvious fact that, since form is a construction made of the raw tonal material, there must be some relationship between form-mindedness and one's sensitivity to this material. If we then find that there is a high correlation between form-mindedness and sensitivity to musical material, we may conclude (1) that the degree of one's æsthetic response to music is in direct proportion to the degree of one's sensitivity to pitch, intensity, duration and timbre, and (2) that since sensitivity to this musical material rests upon innate powers, the possession of the æsthetic response to music is also innate, and not acquired. If, however, the data show no such correlation, if differences in sensitivity to musical material do not go hand in hand with æsthetic responsiveness—that is, if we find instances of low sensitivity with high æsthetic responsiveness, and high sensitivity with low æsthetic responsiveness—then it is clear that æsthetic responsiveness is the result primarily of training.

\* \* \*

The experimental procedure I followed in seeking data on this problem involved three steps: (1) the obtaining of data on a person's attitude towards music, (2) the ascertaining of the person's sensitivity to tonal material, and (3) the correlating of the data from sources 1 and 2.

My experiments were conducted on college students and faculty members. Some of them were studying or had studied a musical instrument; others had had no more than the routine musical training of the public school or high-school. Altogether, some seventy subjects took part in all the experiments. Each subject filled out a long *questionnaire*, had an interview with the investigator, listened to and reported his reactions to a program of twelve selections, and was given four music tests. In the *questionnaire*, the person gave information about his mental and temperamental make-up, and his training, experience, interests, and preferences, in music. The interview was a check-up on the information furnished by the *questionnaire*, particularly as to the person's attitude towards music and the rôle that music played in his life, what it meant to him, and what he got out of it. There were forty questions in the interview, and it was conducted in a very informal, conversational manner, so that the investigator deviated from the set program whenever he thought it advisable. The subject was not questioned directly, but was led along to comment freely and spontaneously on musical matters.

Following are some excerpts from several interviews:

I

The first thing which occurs to me is that musical experience—the musical experience—cannot be described in words; a very, very serious limitation, that of language. I dislike very much to have people tell me the story of a musical selection. I never read it. If I see on the program the story of the composition I won't read it. I may read it afterwards but never before, because that spoils the music for me. If I read it before, I try to imagine things, I try to think where this event fits in the composition, and where that description fits. Of course, if I like the music, it doesn't matter, but otherwise I never listen. I like the harmonic element in music but am rather bored with the melodic element if it is too prominent. There are, however, exceptions to that. The only way in which I could describe the exceptions would be that of hearing the music—I could then say 'I like that' or 'I dislike that.'

I like the piano. I had rather hear one good piano recital than ten vocal concerts, no matter who the singer is. . . . The orchestra—I should probably like the orchestra more than the piano if I understood it, but it tends to be a confused mass of tones which confuses me. I should put the piano first and the orchestra second.

When music really gets me, I am usually in a state of muscular tension—with my hands clenched. I am absolutely oblivious to my surroundings. If I am really in the æsthetic ecstasy I am quite oblivious. I cannot get to that point except by the piano. That is really the only instrument that can give me any æsthetic ecstasy—then everything is black except where the piano is, and I am very tired afterwards. I feel in a different mood, perhaps for a day or two afterwards. The effect stays with me. . . .

If I begin to think of any matters of personal interest or any memories, then

it is a sure sign that the music, from my standpoint, is mediocre, that it doesn't hold my attention as music. . . .

2

I sometimes wonder what other people see in music that I don't. I do not think I have an ear for music. I felt bad as a child because I could not sing. My attention wanders a great deal when I listen to music; sometimes I hardly hear the music at all. Music is an ideal setting for me for dreams. If I know some story connected with the music, I am more interested in it. I don't recognize music very easily. I have great difficulty in distinguishing between "Träumerei" and "The Last Rose of Summer."

3

I am extremely fond of music and I play the piano some. I have no technical knowledge of music. My tendencies are highbrow, my favorites being Brahms, Massenet, and Grieg. My familiarity with these is the result of my sister's singing of their songs. The piano is least music for me. I prefer the 'cello and a contralto. I cannot stand high notes and brilliant music.

4

I like music primarily with pronounced rhythm, long continued like the marching tunes of bands. I like this better than anything else, that is, the long sustained rhythm. I once enjoyed a piece by Beethoven. The trouble with music is that it is too choppy; it lacks continuity. It keeps me on the jump. It does not continue what it began. I will not go to high class concerts. I used to be forced to go to them. I day-dream most of the time when I listen to music. Music sets the pace to my thoughts and pictures that it arouses. I revolt against the mental factor in music, that is, for the mind to be active. The majority of music that I like I hardly hear at all. If you would play it again, I would not recognize it. Music is a back-ground for something else that holds the attention. The choppy music is interesting, but the other kind of music is music. When I pay attention to music, it is interesting, but when I don't pay attention I enjoy it.

5

I have a funny attitude toward music. I like Irving Berlin. I don't like extreme jazz. I like sentimental waltzes, songs, and piano and the opera when the singers do not make too much effort to act. I prefer vocal to instrumental; there is more variety in it. My perceptions are not fine enough to get instrumental music. The repetition of themes bores me as it appears in different instruments. The voice appeals to me. Singing appeals to me as a kind of reading.

6

I have liked classical music, because we had it in the family. I was put to sleep with the best music as a child. I had music lessons when young in violin and piano, but got nowhere. I prefer the music of the Masters. I prefer orchestra. I like to follow the themes and melodies as they occur in the composition, and the variety of instruments gives me rich experiences. I get visions of movement in the orchestra, of people moving. It stirs me up emotionally, particularly high notes get



me terribly tense, but soft music makes me sorrowful. My enjoyment is more emotional than intellectual. The piano does not stir me up. It lacks shading, connection between notes, and variety of tone. I do not like vocal music, because the tones produced by the human voice are not as pleasing as that of an instrument. I like to hear boys' choirs and the high soprano of a boy.

The program to which each subject listened included music from the most vividly pictorial, such as the "William Tell" Overture, to the most strictly formal, such as the Air from Bach's Suite in D. It supplied data on the person's actual responses to music. The subject commented freely on each selection and also filled out a form like the following:

State below, as definitely as you can, your general state of being at the present moment, physical and mental, particularly the mood you are in. For example, 'I am tired, and feel somewhat depressed, feel like taking a walk or a chat with a friend, need some relaxation, etc.'

Do you enjoy the mood you are in at present, or are you eager to change it, or are you indifferent?

If eager to change the present mood what kind of mood would you rather be in? Comment freely.

You will now hear a piece of music as re-created by the new Edison. Put yourself in the same attitude as you would adopt at a concert, or, in other words, free your mind of everything and give yourself up entirely to the music. You have absolutely nothing to do now but listen. Do not read what follows.

Now do what you did at the very beginning, namely, comment in full on your present mood and state of being. Do not put down anything that you think will sound nice, but give as accurate a picture of yourself at the present moment as you possibly can.

Below are five numbers. Underscore one of them to indicate the degree of your enjoyment of the music you just heard. 00 means you were irritated by the music; 0, no effect; 2, enjoyed slightly; 4, moderately; 6, greatly enjoyed.

00    0    2    4    6

Do you judge the selection you just heard as being good or poor music, irrespective of the enjoyment you got from it? Underscore your judgment below.

very poor,    poor,    fair,    good,    very good

What kind of music would you like to hear now, in preference to any other kind? Describe it as well as you can.

Indicate below your familiarity with the selection you just heard.

new,    slightly familiar,    familiar,    very familiar

Give the name of the selection if you can.

The music tests used were for sensitivity to pitch, intensity, relative pitch, and tonal sequence. That is, they indicated the subject's sensitivity to the raw material of music; the *questionnaire*, interviews, and music programs showed whether a person was an intrinsic or extrinsic listener.

A comparison, therefore, of the subject's test-score and his musical response would indicate what relationship, if any, existed between his native musical resources and the kind of effect that music produced upon him. Thus, if the data indicated that the test-score for all intrinsic listeners was in every instance above that for the extrinsic listeners, the conclusion would be warranted that the intrinsic response to music was an inherent, native power. For this critical comparison the subjects were divided into two groups on the basis of their test-score, one group consisting of those whose average score was seventy-five and above, and the other of those whose average was below seventy-five. The following self-portraits (from the interviews) are taken at random from the material assembled concerning seventy-three subjects, each of whom had had several years of musical training on the piano. After each portrait, I give the test-score of the subject delineated. The comparison thus made possible indicates the general conclusions that may be drawn from these experiments regarding the basis of music-mindedness. The data given are listed in pairs, each of which consists of information about an intrinsic and an extrinsic listener, the two being denoted by (a) and (b) respectively. The pairing helps to stress the contrast between the test-scores made by the two kinds of listeners, and to emphasize the correlation between the portraits and the scores.

1. (a) When the music is beautiful everything in the room is blotted out except the performer and the instrument. I want to go up and play too, not for the crowd but just to bury myself in the harmony. Usually I think of nothing but the music itself; Strauss and some of the moderns do distract me somewhat. For chamber music I am completely relaxed, for solo instruments I am keyed up.

Test Score 94

(b) When I am enjoying music greatly, I can picture the most beautiful things—waterfalls, trains, battles, country scenes, etc. Something like "The Swan" can just carry me so far away that I do not hear the end of the composition at all.

Test Score 65

2. (a) When I am enjoying music it is hard to understand just what is going on because I do not seem to be there at all—I have disappeared. To me the important thing is WHAT THE MUSIC DOES TO ME—the mood that it leaves, be it joy, sadness, exhilaration, etc.

Test Score 92

(b) I enjoy music not because I listen to it but because it makes me think worth-while things. I am usually the heroine of some grand event and the background there is beautiful music to urge me on.

Test Score 60

3. (a) Symphony music gives the greatest enjoyment. I like to taste the tone of the instruments. Military music may make me feel like marking time with my hands and feet, but when it is gone it's gone. Popular music should be used when the listeners are mediocre because if they talk it does not make any difference, whereas if it is good music you want to murder them. Music that I like seems to make me swell up inside. I do not remember where I am, or that anyone is beside me; when it is over I just pray that they will not expect me to talk because I want to sit and think about what has happened. Sometimes in listening I am relaxed, often I become tense, sit on the edge of the seat, and my hands perspire. No decidedly; no stories are needed, just the music and what it LEAVES in me.

Test Score 94

(b) I love stories and descriptions and if I do not get them I make up my own. I like musical comedy with its humor, and plot, and beautiful girls. I also like band music, "God, and the Kaiser, and the American Flag." No dreamy stuff for me, nor long drawn out symphonies.

Test Score 55

4. (a) It is the music itself that I enjoy. The title to program music does not distract me for the reason that I promptly forget all about it and become absorbed in the beauty of the music.

Test Score 82

(b) I like Hawaiian music best. The first time that I heard it was in the theatre where four or five sang it in native costume—sort of farewell music, and that was followed by some interesting acrobats. Every time I hear music that is anything like that, the scene on the stage comes back to me and I enjoy it all over again, so you see it is the association that I enjoy and not the music.

Test Score 63

5. (a) Bach, Beethoven, keep me interested in the music itself. Music with a description keeps me busy trying to match the meaning with the tune, but if I really enjoy it I soon forget all about the story. If memories or associations play a part, they distract me from the music itself so that I am just vaguely conscious that it is going on.

Test Score 88

(b) Give me stories, costume, catchy tunes and I can last just as long as I have to. I would rather listen to musical comedy sung out of tune than to the best Symphony that has no meaning. My Grandfather is very musical and has exposed me to the very best music all my life, hoping that it would "take"; he has also spent long earnest hours training me how to listen. If it is hard on him, it's harder on me—I would much prefer going to a Swimming Meet.

Test Score 46

These results indicate quite conclusively that the conditions for artistic musical responsiveness are the same as those for artistic musical rendition. The true music-lover and the musical artist differ not in kind, but only

in degree. What the artist can express fully and adequately, the music-lover feels but vaguely, and he needs the artist to make the vague feeling articulate for him. The artist utters his conception of the musical composition, the musical form, through the medium of musical tones. Hence, the degree of sensitivity of the listener to this medium will condition his response to what the artist has to say. He can grasp no more than his powers enable him to grasp. What a person finds in music depends upon the degree of his susceptibility to musical form—his form-mindedness. Those who are least form-minded will find the value of music in what it suggests to them. Hence their preference for program music and their interest in literary musical descriptions.

What I call form-mindedness must not be confused with knowledge of structure. Knowledge of structure is the opposite of form-mindedness, for a person can acquire a knowledge of the structure of an art-work without necessarily experiencing it as a form. What he knows is the parts, but the parts may not be integrated into a whole. The whole must be felt, experienced, created; it cannot be taught. You cannot teach form; but you can teach structure. And the following of the structure of an art-work is an intellectual game, not an act of appreciation. Hence, any approach to art appreciation through the teaching of structure is not only inadequate, but distorting, for it pictures the artist as a mechanic, an artisan, whereas he is a creator. An art-work is not a structure. It is a form that involves structure, the structure being a means of which the form is the end. He who grasps the form also understands the structure. But he who understands the structure may or may not grasp the form. Whether he does or not depends upon his sensitivity to the structural material of the art.

# TURKISH MUSIC

By VICTOR BELAIEV

THE PURPOSE of this article is to expound briefly the fundamental principles of Turkish music, which has a great interest for students of national music in general and of oriental music in particular.

Our ideas of Turkish music are rather vague and confused. The belief is widely held, even by many musicians, that, as a variety of oriental music, it has intervals of less than a semitone and cannot be contained within the framework of the European scale; that it is a peculiar, exotic kind of music, to which there would seem to be no parallel in the history of the music known to us. These ideas should be refuted, and measures taken to study and elucidate the peculiarities of Turkish music.

In order to obtain a more or less clear conception of this music, it is necessary to become familiar with its scales, with the modal system underlying it, with its rhythms and forms.

## SCALES

Turkish music may be divided into two distinct categories: classical music and folk-music—to use the conventional terms. They differ greatly in every respect, especially in their scales.

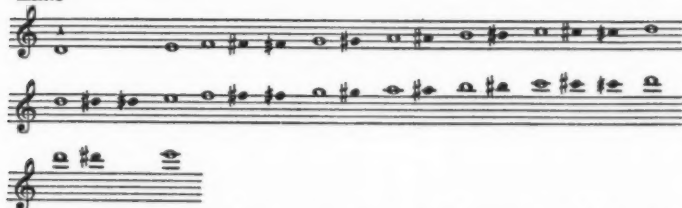
The modern Turkish musical system, on which the development of the whole of its classical music is founded, has for its basis the following diatonic scale with a compass of two and a half octaves:



The fundamental note of this scale is D. It is a very ancient modal construction, and represents the natural minor scale with a greater sixth (*cf.* the ecclesiastical Dorian); on it many of the folk-songs of all nationalities are based. Originally its compass was smaller, but in the course of the ages it has been extended, and chromatic degrees have been added to it. According to Dmitri Kantemir,<sup>1</sup> at the beginning of the eighteenth century its form was as follows:

<sup>1</sup> Dmitri Kantemir (1673-1723), a Moldavian *hospodar*, father of the Russian eighteenth-century satirist, Antioch Kantemir, author of many historical and other works, including a *Guide to the Study of Turkish Music*.

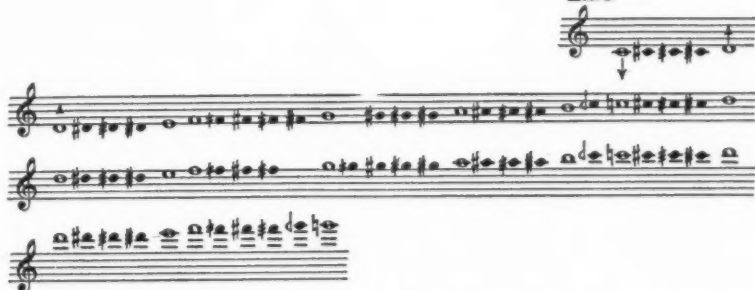
Ex. 2



In the lower octave there were fourteen degrees, in the upper sixteen. Between F and G, C and D, D and E were inserted two intervals—lesser and greater Pythagorean semitones, which are designated differently in Example 2, and of which more will be said.

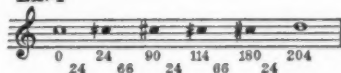
In recent years, Professor Rauf Yekta Bey (d. 1935) and Doctor Suphi Bey, Turkish theorists, have established the following as the scale of Turkish classical music; it has twenty-four degrees in each of its fundamental octaves. The notation of this Example, as of Example 2, is Suphi Bey's:

Ex. 3



In analysing this scale, it should be pointed out that a whole-tone in the contemporary Turkish system is a greater Pythagorean whole-tone, equal to 204 *cents* or hundredth parts of a tempered semitone, and includes the following ultrachromatic intervals:

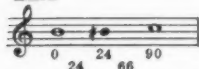
Ex. 4



The first of these is a Pythagorean comma, the second a lesser semitone, the third a greater semitone, and the fourth a lesser whole-tone.

The diatonic semitone in the Turkish system—in which it appears as a lesser Pythagorean semitone, equal to 90 *cents*—includes the interval of a comma as an intermediary interval:

Ex. 5



From a survey of the contemporary scale of Turkish classical music, it will be evident that the division of the whole-tone and the semitone is not systematic, or, more accurately, is not carried to its logical conclusion, since not all of these intervals comprise all the ultrachromatic subdivisions. The reason for this must undoubtedly be sought in the practice of Turkish classical music, which as yet has no need of these missing subdivisions. This fact, however, is not essential to us just now. It is far more important to explain the part played in Turkish music by these small intervals, a part which is not at all what is usually imagined. Their inclusion in the system is ordinarily supposed to involve their use in melodic writing: in the curves and in the turns of melodic phrases based on a conjunct ultrachromatic motion. As a matter of fact, these intervals in conjunct motion are employed in melismata only, and their main duty is to alter the pitch of the intervals of the diatonic modes, on the notes of which the Turkish melodies are constructed. Thanks to them, it is possible to vary the magnitude of the fundamental diatonic intervals in constructing the different modes, without at the same time destroying a mode's diatonic character.

And so, Turkish music, even in its most refined classical examples, is diatonic, and is not exceptionally difficult to understand.

Let us now see what the difference is between the intervals of Turkish classical music and those of the tempered system. First we will compare the fundamental intervals of both. For this purpose we append a table. The first column of figures gives the value in *cents* of the intervals in the Turkish system; the second, of the intervals of the tempered system; while the third shows the difference between them:

D	0	0	0
E	204	200	+ 4
F	294	300	- 6
G	498	500	- 2
A	702	700	+ 2
B	906	900	+ 6
C	996	1000	- 4
D	1200	1200	0

The differences are so slight that they have no practical significance. The smaller intervals of the two systems vary more considerably, as will be seen from the following table:



Fundamental tone	0	0	0
Comma	24	0	+ 24
Lesser Semitone	90	100	- 10
Greater Semitone	114	100	+ 14
Lesser tone	180	200	- 20
Greater tone	204	200	+ 4

Here some of the differences are rather large, but not large enough to prevent the translation of the intervals to which they apply into the language of the tempered system. Furthermore, intervals with such variations are by no means to be found in all the modes of Turkish music, parts of which are identical with the modes constructed on the diatonic Pythagorean scale. At one time this scale formed the basis on which the whole system of the Turkish modes and scales was built up.

In speaking of the 24-degree Turkish scale, one should not forget that it is the scale of the most highly developed forms of Turkish classical music.

Turkish folk-song is mainly restricted to the peasantry. In it, we find not only less complex scales and more primitive musical instruments; we find also songs composed without any regard to the rules of the classical music and based on diatonic scales of very simple construction, which are widespread throughout nearly the whole of the Eurasian continent. The song which is quoted below will serve as an example. It is taken from the collection *Halk Türküleri* published by the Folk-lore Commission of the Istanbul Conservatory, and is written in a mode coinciding with the fundamental diatonic scale of the Turkish system. In it, we see the skeleton form of the 24-degree classical scale, the skeleton which the classical system borrowed at one time from Turkish folk-music and developed almost to the limits of refinement:

Ex. 6

Ne - tim ben bu fe - le - ye Fe lek be - ni sat - di  
ham ke le ge, Fe lek be - ni sat - di ham ke le ge.  
Koy - du be - ni in - ce - le - ge Yan - di - da dost - lar can ci - ye - rim  
Hiç dol - ma - yor çil - le - le - rim Ey - i ol - ma - yor ya - ra - la - rım.

## MODES

A scale is the systematic assemblage of all the notes of any musical culture, arranged according to their pitch. This, of course, is a general concept; but the term "scale" has a number of individual applications also: we speak of the scale of a musical instrument, or even of a particular musical composition. A mode is a group of notes definitely related to the tonic and to all the other notes of that group and summarizing in their organization the conditions governing the composition of a particular type of melody. In virtue of this, every mode of homophonous music may also be called a melodic mode. Any mode may be expressed in the form of a scale, but every scale is not necessarily a mode. In the early stages of musical development the two concepts might be coincident. But later on they were differentiated, and the scale ceased to give any indication of the construction of the modal system. Thus, in Turkish music, as we have already seen, the chromatic construction of the modes is no longer conditioned by the chromatic, nor even by the ultrachromatic, scales, which are merely the sum of the notes of a greater or lesser number of diatonic modes.

Turkish classical music is extremely rich in modes. The fifth volume of Lavignac's *Encyclopédie de la musique et dictionnaire du Conservatoire* (Part 1) contains an article on Turkish music by Professor Rauf Yekta Bey, in which he gives specimens of thirty, and this does not exhaust them. The question is a very interesting one, and we will therefore devote some attention to it.

The diatonic scale has seven degrees. In its structure on the Pythagorean system only two intervals take part: the greater whole-tone at 204 cents and the lesser semitone at 90 cents. Theoretically this scale is the origin of only seven diatonic modes, one of which has an augmented fourth from the tonic instead of a perfect fourth, while another has a diminished fifth; in certain conditions this might, and does, lead to the exclusion of these modes from the general system. On the other hand, the alteration of the inner structure of modes which, according to their scales, are identical, may, and does, result in an increase in the number of modes of that system. Thus for example, the scale:



with only one tonic, D, may belong to two modes. In one of them the fourth will be the dominant, in the other the fifth. But even under

these conditions the possibilities of forming modes on the diatonic scale are very limited. Considering that the Turkish 24-degree scale is based on the diatonic scale, we might reasonably expect to find, in the contemporary Turkish modal system, modes constructed diatonically, in the strict sense of the term. And this actually happens. Of the thirty specimens examined by Rauf Yekta Bey, three belong to this early type of Turkish modes: the *puselik*, the *nihavend*, and the *acem aşiran*.

In the diatonic scale the tonics of the various modes should be found at a different absolute pitch. In attempting to obtain all the diatonic modal constructions from one and the same note, it will be found necessary to compose a chromatic scale in which every whole-tone (204 *cents*) is divided into two unequal semitones—a greater semitone (114 *cents*) below, and a lesser (90 *cents*) above. Thus in the chromatic scale we shall have the interval of a greater semitone, which has no place in the diatonic scale; and the immediate proximity of two lesser semitones



will result in a lesser whole-tone at 180 *cents*. These two intervals are characteristic of the Turkish modes, which are based on the 12-degree chromatic scale. Eleven of Yekta Bey's thirty examples belong to the modes of the chromatic scale. Some of them differ only by an insignificant interval from the diatonic modes. Take, for instance, the diatonic mode *nihavend* and the chromatic mode *beyati*: the structure of the former is identical with that of the natural minor scale, and the *beyati* has all the notes common to the *nihavend*, with the exception of the second degree, which in the *nihavend* is a greater whole-tone and in the *beyati* a lesser—a difference of a comma, or 24 *cents*.

In comparison with the diatonic scale, therefore, the chromatic scale provides plenty of room for the creation of modes, since on its basis may be constructed a great many melodic modes, which are manifestly variants of the diatonic modes. Furthermore, the chromatic scale makes possible the construction of modes with an augmented second, whereas this is unfeasible in the diatonic scale.

From the 24-degree Turkish scale are derived the latest Turkish melodic modes, characterized by the presence in them of new intervals,

unknown to the chromatic scale. As for the ultrachromaticism of the 24-degree scale, it provides a vast field for the exercise of the imagination in the creation of an unlimited number of modes of all kinds. But, as we have indicated, creative work in this sphere is restricted in Turkish music by the desire to maintain the diatonic principle, and therefore finds expression in the alteration of the pitch of the intervals of the diatonic scale, and not in attempts to replace it by another scale.

Such is the picture of the evolution of the Turkish modes. In it is present a definite logical principle, which enables us to grasp it in all its details. The fundamental principle of the development of Turkish classical music may be expressed as the cultivation of its melodic side on the basis of the Pythagorean theory. In this direction the Turks have gone farther than all the oriental peoples, and their experiment in this sphere should be studied, since it will very probably be more or less exploited in the future development, not of the melodic, but of the harmonic, music of the world.

As regards the modal system of Turkish folk-music, it shows much less refinement of detail in its working-out, and has less variety. It is fundamentally diatonic in the strict sense of the word. Its modes are few in number. So far as intervals are concerned, the scales of these modes are constructed similarly to those of the modes of every nation whose music has got beyond the pentatonic scale, but they still remain within the confines of the 12-degree chromatic scale, which is the sum of the scales of the diatonic modes united by one and the same tonic.

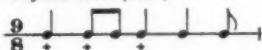
#### RHYTHM

In its treatment of modes, Turkish classical music differentiates and individualizes the modal types, and it does the same in respect of rhythm. Its rhythm is not distinguished by the generalizing character which marks that of European music, thanks to the latter's fundamental duple and triple elements. On the contrary, it is broken up into a number of rhythmical formulæ, which may be looked upon in the nature of independent rhythmical organisms. In Turkish music there are no generalized duple and triple rhythms; there are distinct rhythmical formulæ each bearing a distinctive name, such as *aksak* (lame), *mandira* (sheep-fold), *hafif* (light), etc. These names determine the character of the rhythmical formulæ, or indicate their origin, or are the names of verse-rhythms adopted in music; or, again, they may represent archaic expressions, the meaning of which is now lost. The names of the composers of Turkish rhythms are often famous. Some of the

rhythms in the classical music are connected with definite historical events, and are often very capricious and present a combination of triple and duple elements. Others are of an inordinate length, and may be expressed in rather imposing fractions, such as  $\frac{16}{2}$ ,  $\frac{28}{4}$ ,  $\frac{32}{4}$ ,  $\frac{48}{4}$ , and so on.

Here is one of the classical rhythms:

**Ex. 9**  
Rhythm aksak (lame)



It consists of three duple groups and one triple. Its irregular movement is expressed in its name *aksak* (lame). The accents, marked with a cross, are produced in a special way; they strengthen the rhythm and give a deeper timbre.

The rhythm *sakil* (heavy), marked  $\frac{48}{4}$ , is a very complex affair of thirty-nine accents:

**Ex. 10**



The memorizing of such intricate rhythms is a difficult matter, and to assist the performer (who usually plays the *buben*) special mnemonic formulæ have been invented. It is sometimes quite impossible to render Turkish classical music without a rhythmical accompaniment; otherwise there is a danger that the rhythmical basis may be seriously disturbed.

The rhythmical system on which the classical music is founded and developed, was borrowed from the folk-music. Some of the rhythms of the former are used in the latter, but the forms and formulæ are considerably simpler. And whereas the complicated rhythmical formulæ of the classical music sometimes act as a sort of Procrustean bed, crippling the free flow and development of the melody and the creation of forms, the rhythms of the folk-music are based on the rhythms of the text, and the connection with them is often still retained. They are remarkably flexible and possess that artistic "elementariness" which makes them grateful material for molding into new musical forms, unrestricted by the canons of the classical music.

## FORMS

The forms—like the scales, modes, and rhythms—of Turkish classical music progressed from the simple to the complex, from the “natural” to the “canonical”. Their evolution was based on the folk-song, with its line of seven or eight syllables (see Example 3). With the increase of syllables in the verse-line, and with the introduction of new and more intricate verse-forms, the range of the melodies was naturally extended, the number and size of the musical elements employed in composition became larger, and a more complex system of interval relations among the degrees of the modes was worked out. All this was accomplished by developing the rhythmical side of Turkish music, apart from which the melodic side of its classical music could not have attained so high a level, nor have occupied a position predominant over the other elements. This development crystallized in forms typical of the Turkish classical music and remarkable for their dimensions. Among them two fundamental types stand out: (a) the polyphonic form, based on the combination of parts differing in their melodic content; and (b) the three-part form, with a reprise of the first section, and a “trio” in the middle.

The individual parts of the polyphonic form are called *hane*, i.e., sections. They are numbered in order: first *hane*, second *hane*, etc. Very often to each *hane* is added a *teslim*, or permanent close, which is never altered. The introduction of the *teslim* results in a peculiar kind of rondo-form, in which the same motif continually recurs. The final section often takes the form of a variation on the original theme, in six-eight time.

To illustrate this form we append the following specimen. It is an instrumental melody, *Peşref* (“Introduction”), composed by Rauf Yekta Bey in the *yagâh* mode (first mode), and in the *devri-kebir* rhythm (great circular rhythm), for the *tambur*.

**Ex. 11**

**Tambur**  
M. M.  $\text{♩} = 66$   
1st hane

**Buben**



In Turkish classical music the polyphonic form is instrumental, whereas the big three-part form with a trio—the trio is called *meyan* (middle)—is vocal or, more accurately, vocal and instrumental, since all vocal works in the classical music are supported by a stringed instrument playing in unison with the voice. The process by which this three-part form in music was shaped has not been elucidated. But its presence in any musical culture, especially in the greatly elaborated form which it assumes in Turkish classical music, testifies to the high level attained by that culture. This is also borne out by many other observed facts, on some of which light has been thrown in this article.

Nevertheless, in respect of creative work in the larger forms Turkish classical music is deficient, nor has it provided material for new research in this sphere. The reason for this must be sought in the very nature of this music, which is a product of a feudal way of thinking, confined within narrow norms, and lacking any desire for a broad outlook.



Not only is it a strictly national and local thing, developed in isolation from other cultures, and the result of a one-sided caste-exclusiveness, but it has also been converted into an aristocratic art for the few, designed to serve the court circles of the Sultans, and having no connection with the folk-music from which it originally sprang. There is no room for a musical culture of this type in the broad, national democratic movement which has taken place in Turkey, and it is doomed to extinction. Its forms will be partly adapted to other purposes, and partly superseded by new forms. And here begins the moment when melodies and rhythms of Turkish folk-music will be employed in the creation of fresh musical forms; with the consolidation of the national democratic elements in contemporary Turkey they will of necessity be profoundly national in their meaning and their peculiarities, and democratic in their content.

And so in our survey of the most important aspects of Turkish music we have made clear the existence of two main tendencies: the feudal and aristocratic classical music and the democratic folk-music. The former reached its highest development in the cultures of the Turkish and Iranian aristocratic and court circles, with which we are familiar, and attained a considerable degree of refinement and even of hypertrophy. As for the other, it accumulated a vast reserve of valuable melodic material, rich in potentialities. And since the times are now propitious in Turkey, these potentialities should be transformed into realities, conditioning the subsequent growth and development of a truly national music.

Under these conditions, what historical and progressive part can be played by workers in the field of Turkish music, and more particularly by musical savants? It should take the form of an intensive effort to collect, verify, and study the relics of both categories of that music. During the last ten years very much has been accomplished in this direction, especially by the Folk-lore Commission of the Istanbul Conservatory.

So far as the classical music is concerned, the following important works, among others, have been published: (1) a big collection of vocal and instrumental pieces, issued in one-hundred and eighty parts, most of which contain one piece of music; (2) *Turkish Classical Hymns*, in three parts, published under the supervision of Ali Rifat Bey, Rauf Yekta Bey, Zekâizade Ahmet Bey, and Doctor Suphi Bey.

Among the works directly devoted to the investigation of the history

and theory of the classical music, the following must be mentioned: (1) Prof. Rauf Yekta Bey's important and widely-known contribution to the *Encyclopédie*, treating of the history, theory, and practice of Turkish music; (2) other works by the same writer; (3) Doctor Suphi Bey's *Turkish Music, its Theory and Practice*, publication of which was begun in 1933. This should become the leading work on the subject. It cannot be said, however, that it is free from a tendency to establish the achievements of the classical culture as the canonical style of Turkish national music.

In the sphere of Turkish folk-music the following are noteworthy: *A Collection of Turkish (Anatolian) Folk-Songs* in twelve instalments (1926-1929), containing nearly five hundred specimens and published with an introductory article by Rauf Yekta Bey; and *Folk-Melodies* (1930), one hundred and fifty-five vocal and instrumental pieces, edited by Prof. Mahmut Ragip, who is also the author of *Oriental Anatolian Tunes and Melodies* (1929), which contains illuminating remarks on the theory of Turkish folk-music. Prof. Ragip also deals with this subject, and with the history of Turkish music in general, in numerous articles, printed in Turkish and in European languages as well. In them he displays profound understanding of what is happening at the present time in Turkish music. This article, however, is not concerned with the investigation of modern Turkish music, which is entering upon new paths.

(Translated by S. W. Pring)

## VIEWS AND REVIEWS<sup>1</sup>

**I**T WAS a bright, fresh morning in May, the kind of Spring-day found only in New England. Large, billowy clouds pushed one another quietly through the blue, with smaller patches sailing past them at a little faster pace. Out of the young green, speckled with tender russet, the sun picked the thousands of dogwood blooms—creamy or pink—, gave luster to the daisies in the meadows, and drained the myriad lilac bushes of their fragrance.

The newly surfaced road from Boston, broad and smooth, wound its way through a continuous succession of gardens and pastures. White lattice fences alternated with moss-covered stone, primly delimiting mine and thine. The old elm trees, pride of the Massachusetts countryside, seemed more stately in the knowledge of their perennial rejuvenation.

Through Jamaica Plain, by the flowery pond, through Dedham, across its quaint village common, through Dover woods, a tip of Walpole, into Medfield township sped the car. Familiar sites began to stir up a host of memories. There was the stationery shop, hard by the post-office, where, in August and September 1914, we used to stop on our bicycle to get the papers and anxiously scan the news from the front. There was the Catholic church—once the place of memorable concerts—, its clap-boards and jig-saw ornaments too shiny in recent paint. Just beyond the railway crossing the road turns to the left; at the next fork you take to the right. There was the farmhouse where we had spent a torrid but kindling summer. The car slowed down. A few hundred yards further on, from out thick masses of lilac and through the sheltering poplars loomed the roofs of the two buildings: the living quarters on the right, the "work-house" on the left. And there in the latter, which is practically nothing but one huge room—that had so often resounded with the polished strains of his music and the luminous tone of his violin—stood the coffin of Charles Martin Loeffler.

<sup>1</sup> This review is concerned, not with the writings of man, but with a page in the doomsday book. The first entry was made on January 30, 1861; the last, on Sunday, May 19, 1935, about 6 A. M.

It is exactly ten years ago (we were only an occasional contributor to this journal, then, and did not yet have thrust upon us problems of manufacturing costs and circulation), that Oscar Sonneck printed here an article he had asked us to write on Loeffler. Many of the facts we gleaned from information that Loeffler himself had volunteered in conversation. Some beliefs we ventured to deduce from our own surmises; among them was the following:

... in Loeffler's case it would not be a surprise to learn that some childhood impressions, infinitely deeper than those gathered in a Russian village, had continuously influenced his later outlook on life, his attitude toward the world, even his musical style. The soul of a super-sensitive child, suddenly brought to maturity by a precocious shock and emotion of a powerful nature, might well be imagined to lie at the bottom of the exquisite sensibility, the penumbral delicateness, which one is ever aware of in Loeffler the man and musician.

Before the article was published, we sent the manuscript to Loeffler for his comment. He returned it with his approval and with a long and remarkable letter dealing chiefly with the above passage. He wrote us that in substance our surmise was absolutely correct; that, indeed, the Soviet secret police could not have done better detective service. He did not further elucidate the point, except to say that, beside himself, only two living beings knew of the circumstances. And it is likely that they, too, will go to their final rest without having shed light on this decisive phase of Loeffler's youth,—unless he should have left some fuller biographical account of his own, which at one time he intended to do.

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It is strange how little has appeared in print about Loeffler and his music. To be sure, he never courted the limelight and preferred to stand in aristocratic aloofness. His unusual personality, his significant work, have received much less attention than is lavished upon the products of some of our musical mountebanks. Mr. Lawrence Gilman, of delicate understanding and sympathetic eloquence, forms one of the rare exceptions. His beautiful tribute, at the broadcast of Loeffler's "Poem" played on April 14, 1935 by the New York Philharmonic Symphony Orchestra under Werner Janssen, was like a fitting "*ave atque vale*." It is uncertain whether the composer, his mind already

racked for months with the insufferable torture of angina pectoris, in "listening in" fully grasped and relished Mr. Gilman's inspired remarks.

Some years ago, a certain American *littérateur*, admired in the *cénacle* for his verbal pyrotechnics and æsthetic "appreciations," took it upon himself to carve the literary busts of a number of contemporary musicians. He treated Loeffler to a series of blows from his dainty sledge-hammer which proved, at best, only his own incomprehension. This attack rather amused the composer who, without a trace of self-conceit, was a far juster and astuter critic (of himself and others) than are many of those condemned to sell their opinions on music.

Outside of these three or four articles, there are only the obituary notices, perfunctory—again with the exception of Mr. Gilman's—though unreservedly praiseful, referring to Loeffler, among American composers, as the "distinguished dean," a term applied in art and literature to dated fossils. It is not our aim to assay, in vague guesses, the amount of vitality that may or may not endure in Loeffler's music. Of the nobility of his aims, the solidity of his craftsmanship, there is no question. A truly great life has come to an end, a grand personage has stepped from the scene; and all that we should like to do, is to tell, in grateful recollection, a little of what we were permitted to see and learn of this life, this personage.



When we first came upon Loeffler's music, in 1907, we determined to know the man who had written it. Not until the Autumn of 1909 were we able to carry out our purpose. It decided our settling in Boston. We were introduced to Loeffler at the end of a Boston Symphony concert, remembered mainly for the extraordinary gown worn by the soloist, Geraldine Farrar, that fairly shocked the staid Back Bay. Loeffler took us by the arm, and starting right in with a friendly sort of inquisition, walked us down Huntington Avenue to the St. Botolph Club. There we sat down at a table, for ale and cheese, with two other men who were to become staunch friends of ours: Philip Hale and Henry Eichheim (then still a member of the Boston orchestra). The talk, dominated by Hale's incomparable verve and cyclopædic erudition, merrily swung all the way between the sublime and the ridiculous. It was great fun.

The next time we saw Loeffler was, a few days later, in his studio on the second floor of a row-house on Charles Street. It was the late afternoon. A violin pupil, who eventually became the conductor of a symphony orchestra, had just finished his lesson and was leaving. Loeffler had previously looked over some manuscript songs of ours, to French texts, and had asked us to play and sing them for him. We went at it with our heart in our mouth and our fingers in a knot. But Loeffler's evident interest and encouraging comment (likening the songs to Fauré's!) soon eased the tension. When we had done, instead of being dismissed, we were taken to dinner at the Tavern Club. The discovery of a kinship in literary tastes, especially as certain French authors were concerned, quickly established the ground for animated discussion. After dinner he invited us to accompany him to a vaudeville show at Keith's, where his joy over the jokes and antics of the comedians was undisguised. That evening sealed a friendship, the glow of which not even death can cool.

Loeffler's friendships, however, were not always uninterrupted. Even the most loyal of his devotees, at some time or other, was apt to come under the suspicion of being his worst enemy. In cases of justified differences of opinion, one had to stand upon one's meager dignity and impose upon him an unalterable will not to budge from it. He respected sincerity, valued character; they were the essence of himself. And no sooner had calmer reason returned, when his affection and tenderness resurged with all the more force.

The last time we saw Loeffler alive was in September 1934, when he motored to Boston, on one of his rare visits, in order to lunch with us. He paid us a touching compliment with the words: "It isn't for everyone I'd make the trip." He bore the marks of his physical suffering. But his razor-blade mind still showed occasionally its flashing edge. His mood was genial, reminiscent. The good things of the table still appealed to him. His wonderful eyes would still twinkle as he unraveled some favorite story, not less amusing for being not altogether new. His precarious cardiac condition did not prevent him from asking the waiter to bring some particularly rich cigars. He acknowledged eagerly how charmed he had been with the person of Arnold Schoenberg. His thoughts roamed the length of contemporary music. On hearing the hotel musicians play a certain composition, he made a face and confessed that for him the appeal of Carl Maria von Weber had long ago ceased. From one thing to another, the talk swayed

along its circuitous course, not as fast perhaps as formerly, but just as absorbing. Of our leave-taking we shall say nothing. We now regret that we did not possess the talents and forethought of a Boswell; there would have been many an opportunity, in communing with Loeffler, to exercise them with considerable profit. But, at least, there are his letters which some day may speak for him, and for themselves.

After that meeting, we had no other.

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Probably only those fortunate enough to have studied the violin with Loeffler, and intelligent enough to have comprehended his methods, can have formed an idea of his extraordinary technical equipment and practical application. Although a pupil of Joachim, it was Wieniawski whom Loeffler regarded as the perfect model. There was perhaps no violinist of his generation, except César Thomson, who so mastered the discipline of the left hand as Loeffler did. His bow-arm was developed by Hubert Léonard in Paris. A few years ago, Loeffler condensed into some twenty or thirty brief exercises the beginning and the end of all violin playing; they were written in his fine, neat hand on a loose sheet of large score-paper. Not satisfied that he had quite succeeded in reducing the essentials of violin technique to the core, he withheld these exercises from publication. Should they never see the light of day, all serious violinists will have cause for grief.

When Heinrich Gebhard still accompanied him on the piano, Loeffler would play sonatas of Bach, Handel, Mozart, Beethoven, Brahms, Franck, Fauré, d'Indy, and Debussy. Those were unforgettable hours. And while the solitary listener came in handy as page turner for the pianist, his eyes had to be always ready to catch those of the violinist at a particularly fine passage, when a little smile of recognition would be the reward for appreciative attention. Loeffler's tone was plastic; he moulded it at will. He seemed to have a different tone for different composers. His phrasing was based on the breathing voice, the breath being controlled by the emotional content of the phrase. Thus his *cantilena* achieved an unequalled songfulness and soulfulness, without ever turning "lush." Cheap tricks he held in abhorrence. In everything he sought perfection through economy of means. But he would fume at "that damn German slow vibrato."



A young violinist came to Loeffler one day to play for him. Before the visitor had sounded a note, Loeffler asked to see his instrument. He held it in his hands and examined it. Then, with an almost contemptuous droop of his lips, he snapped out: "You have a rotten right arm, or else there wouldn't be that rosin on the finger-board." The poor fellow was ready to sink into the ground; but before Loeffler was done, he had not only restored the young man's courage, but he sent him away with priceless and infallible advice.

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We have elsewhere characterized Loeffler as a *seigneur campagnard*; he was that in the fullest meaning of the words. He loved his farm, loved it with a very real sense of proprietorship, and loved it with a mystic veneration of Nature in her eternal round of the seasons. However much he cherished good company, he liked seclusion, he resented intrusion.

We shall never forget a broiling hot day in the summer of 1914 that Loeffler had chosen to make the tour of his extended fields and woodlands, to nail "No trespassing—no shooting" signs to appropriate trees; Loeffler, picturesquely clad in old linen trousers, a silk shirt, and covered with an oddly shaped straw hat that probably had cost a large sum when new, set out with a hammer and a box of nails under his arm. It was our privilege to lug the step-ladder and carry the signs. The journey was long and arduous, the heat unbearable. But Loeffler, undeterred, could think of nothing but the eminently useful occupation of warning away marauders and of protecting such bipeds and quadrupeds as had selected his domain for their abode.

Loeffler was a great fancier of horses. He kept thoroughbreds for many years. He drove and rode them. He cut a handsome figure on his mount. But he could groom a horse as well as any stable-boy, and personally fed and watered the animals many a time. With dogs he had a special way. The two airedales would drop by the hearth with a deep sigh of content when he picked up his fiddle.

Extremely generous and altruistic at heart, Loeffler nevertheless had acquired—by adoption, perhaps—that Puritan belief in the sanctity of possession. To him a trespasser was an outlaw. At one time a band of gypsies had been variously reported as camping and stealing in the

vicinity of Medfield. The Loeffler ménage was thrown into violent commotion. Loeffler swore that the first gypsy he encountered on his grounds, would be shot at sight. The gypsophobia had reached its apex, when one still and moonless summer night Loeffler was awakened by the sound of prancing hoofs, on the tarvia road, that came to a sudden stop in front of his house. He jumped from his bed, gun in hand, leaned out of the open window and shouted into the night at the invisible riders. He bade them give instant response, turn their horses, or be prepared to receive his shot, when—out of the darkness—came a long-drawn, placid “moo-oo-oo”: the neighbor’s cows had broken loose!

Perhaps it was Loeffler’s long communion with Nature that had so extraordinarily sharpened his senses. You might walk with him, and abruptly, in the midst of an intense debate, he would point ahead and whisper: “See that fox?” Before you had a chance to discover the beast it had vanished. Or, passing a pond, Loeffler would stop and hold you back with a quick clasp of your arm: “Watch the turtle raise its head!” You would be vainly searching long after the barely distinguishable dot had disappeared beneath the surface of the water.

One afternoon, gathered round the hospitable dinner table with Loeffler and Mrs. Loeffler, we were startled out of our conversation when Loeffler jumped from his chair and exclaimed: “Listen to the bird, *she’s* in distress—it must be a snake!” Clamorous summons brought in a hurry Mr. Read, the magnificent factotum who still serves the Loeffler household as he has done for over thirty years. The bird in question was agitatedly fluttering before the entrance door, over which thick vines were twisting their shady branches, hiding a nest with young ones. Loeffler looked up—the next moment: “There, Read!”—and faithful Read had seen what his master had spied, but what not one in ten would have so promptly discovered. Mr. Read thrust his hand into the vines, pulled out a long black snake—indistinguishable from the vines except when in motion—and shattered its head on the flag-stones. It was the work of an instant. And when the snake lay dead in the roadway, the mother-bird hopped round it with excited chirps to make sure that the danger had passed; then *she* flew back to comfort her twittering brood. They owed their lives to Loeffler’s incredibly sharp perception.

This quickness, this alertness of observation was at the bottom of Loeffler’s critical faculty. He had trained himself to see, to hear, to

feel just a little faster than anyone else. And having observed, he would compare; and having compared, he would discriminate. And there you have all that mortal man can expect to learn; for in discrimination lies the root of all wisdom.

Often eccentric in his likes and dislikes, Loeffler was never blind to merit. He was intolerant of pretense, but admired genuine accomplishment in any field. Loeffler had a warm affection for Mr. Leo Reisman, a high regard for Mr. George Gershwin. He enjoyed a good musical show. We owe to him—resident of sober Medfield, Mass.—our first introduction to the gaieties of the Cotton Club in Harlem, N. Y.! Mr. Duke Ellington's trumpeters could throw Loeffler into pardonable ecstasies. We well remember the night in New York when we took Loeffler to hear the first "Little Show" (it was the fourth time we saw it!) in the first row of the orchestra, and his keen delight with the clever instrumentation. Late in life, he remained young enough to pay his respects to jazz. He ennobled it. The third movement of his unpublished Partita for violin and piano is proof conclusive. There was nothing he handled that did not grow more beautiful, more perfect under his touch.

\* \* \*

That day of leave-taking, last May, seems to have come so soon, so suddenly upon the night we strolled with him into Keith's Theater on Tremont Street. And yet, how much lies between day and night! Among it are the unpublished "Hora Mystica" for orchestra and men's chorus, the unperformed opera to a book by William Sharp, and so much else—unpublished or unpublishable.

Is it possible that we have seen, resting upon a silenced heart, those bloodless, waxen fingers that we knew strong in life and capable of giving utterance to four cat-gut strings in a chant so moving that it hurt?

The sound has floated into space. If the echo lingers, it is in the lilacs that envelop the music house of Charles Martin Loeffler in Medfield. Let no one trespass—here is hallowed ground. And he who has left it, before parting, may have sung with his immortal brother singer

Come lovely and soothing death,  
Undulate round the world, serenely arriving, arriving,  
In the day, in the night, to all, to each,  
Sooner or later, delicate death.

C. E.



# QUARTERLY BOOK-LIST

PREPARED BY EDWARD N. WATERS

**AGATE, JAMES EVERSHED**

First nights. 311 p, 8°. London: I. Nicholson and Watson, 1934. [Chapter on musical comedy.]

**ALFARABI**

Al-Fārābī's Arabic-Latin writings on music. The texts edited, with translations and commentaries, by Henry George Farmer. 65 p. Glasgow: The Civic Press.

**ALLEN, JOYCE HERMAN**

The technique of modern singing. xii, 154 p, 8°. London: Sir I. Pitman & Sons, Ltd., 1935.

**ANDERSEN, J. C.**

Maori music with its Polynesian background. Wellington, N. Z.: Polynesian Society.

**ARMSBY, LEONORA WOOD**

Musicians talk. Preface by Olin Downes. xiii, 242 p, 8°. New York: Dial Press, Inc., 1935.

**AUTHENTIC LIBRETTI OF THE GILBERT AND SULLIVAN OPERAS, as presented by the D'Oyly Carte Opera Company during their American season (1934-1935), with a foreword by Frederick Hobbs. Including famous musical selections and original "Bab" illustrations drawn by Sir W. S. Gilbert. 212 p, 8°. New York: The Bass Publishers, 1935.**

**BATES, RALPH**  
Franz Schubert. 166 p, 8°. New York: D. Appleton-Century Co., Inc., 1935. [American ed.]

**BOWEN, CATHERINE DRINKER**  
Friends and fiddlers. 261 p, 8°. Boston: Little, Brown and Co., 1935.

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**BRAGG, WILLIAM HENRY**  
The world of sound; six lectures delivered at the Royal Institution. 196 p, 8°. London: G. Bell & Sons, Ltd., 1933.

**BRYSON, H. C.**  
The gramophone record. xx, 286 p, 8°. London: Benn, 1935.

**BUHRMAN, T. SCOTT**  
Bach's life chronologically as he lived it. 54 p, 8°. New York: Organ Interests, Inc., 1935.

**BULLETIN OF THE FOLK-SONG SOCIETY OF THE NORTHEAST. No. 9. Edited by Phillips Barry. 24 p, 4°. Cambridge, Mass.: The Powell Printing Co., 1935.**

**CLARKE, BARRETT HARPER**

Great short biographies of modern times, the seventeenth, eighteenth and nineteenth centuries; a collection of short biographies, literary portraits and memoirs chosen from the literatures of the modern world. 8°. New York: Albert & Charles Boni, 1933. [Includes Mozart, by Stendhal; Berlioz, by Rolland.]

**CLARKE, ERIC THACHER**

Music in everyday life. 288 p, 8°. New York: W. W. Norton & Co., Inc., 1935.

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The Fleming in Beethoven. Translated by M. Fuller. 204 p, 8°. London: Oxford University Press, 1934.

**DAVIES, HENRY WALFORD AND HARVEY GRACE**  
Music and worship. 255 p, 8°. New York: The H. W. Gray Co., 1935.

**DAVISON, J. W.**  
Frédéric François Chopin. Critical and appreciative essay. London: W. Reeves.

**THE DAYTON C. MILLER COLLECTIONS RELATING TO THE FLUTE, II. Catalogue of books and literary material relating to the flute and other musical instruments, with annotations. 120 p, 8°. Cleveland: Privately Printed, Press of the Judson Co., 1935.**

**DOWNES, HAROLD**  
Theatre and stage; a modern guide to the performance of all classes of amateur dramatic, operatic and theatrical work. Assisted by well-known authorities and celebrities in the theatrical world. 2 vol, 8°. London: Sir I. Pitman & Sons, Ltd., 1934.

**EARHART, WILL**  
The meaning and teaching of music. xii, 250 p, 8°. New York: Witmark Educational Publications, 1935.

**THE EDWARD MACDOWELL ASSOCIATION, INC.**  
Report for the year 1934. 36 p, 8°. Peterborough, N. H.: Transcript Printing Co., 1935.

**ERSKINE, JOHN**  
A musical companion; a guide to the understanding and enjoyment of music. xvi, 516 p, 8°. New York: Alfred A. Knopf, 1935. [American ed. of A. L. Bacharach's The musical companion (1934).]

## FELLOWES, EDMUND HORACE

The catalogue of the manuscripts at St. Michael's College, Tenbury. Paris: Éditions de l'Oiseau Lyre.

## FERGUSON, DONALD N.

A history of musical thought. x, 563 p, 8°. New York: F. S. Crofts & Co., 1935.

## FRENCH, YVONNE

News from the past, 1805-1887; the autobiography of the nineteenth century. Being a miscellany of newspaper accounts of wars, riots, coronations, murders, conspiracies, scandals, fashions, shipwrecks, sporting events, reforms, inventions, &c., &c., &c., interspersed with contemporary opinions of the great writers, musicians and actors of the period. 656 p, 12°. New York: The Viking Press, 1934.

## FINNEY, THEODORE M.

A history of music. xi, 635 p, 8°. New York: Harcourt, Brace and Co., 1935.

## GLYN, MARGARET H.

About Elizabethan virginal music and its composers. New issue, embodying recent discoveries. 158 p, 8°. London: W. Reeves, 1935.

## GOSLING, HENRY F.

The violinist's manual; a treatise on the construction, choice, study and technique of the violin, containing much useful and practical advice regarding the violin and the bow. New York: Charles Scribner's Sons, 1935.

## HÄNDEL, GEORG FRIEDRICH

The letters and writings of George Frideric Handel. Edited by Erich H. Müller. viii, 98 p, 12°. London: Cassell and Co., 1935.

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Legal rights of performing artists. Translated and annotated together with an addendum by Maurice J. Speiser. vii, 184 p, 8°. New York: Baker, Voorhis & Co., 1934.

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Intelligent listening to music; a guide to enjoyment and appreciation for all lovers of music. xii, 184 p, 8°. London: Sir I. Pitman & Sons, Ltd., 1935.

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Beethoven's piano sonatas; a descriptive commentary on the sonatas in the light of Schnabel's interpretations. 55 p, 8°. London: W. Reeves, 1935.

## KINSCHELLA, HAZEL GERTRUDE

Around the world in story; stories in music appreciation. Book six. Foreword by Frances Elliott Clark. x, 438 p, 12°. New York: The University Publishing Co., 1935.

## KOBÉ, GUSTAVE

The complete opera book; the stories of the operas, together with 400 of the leading airs and motives in musical notation. xxii, 993 p, 8°. New York: G. P. Putnam's Sons, 1935. [Revised ed.]

## LIGHTWOOD, JAMES THOMAS

The music of the Methodist hymnal. Being the story of each tune with biographical notices of the composers. 549 p. London: The Epworth Press, 1935.

## THE MAGIC OF MUSIC; AN ANTHOLOGY FOR MUSIC WEEKS AND DAYS.

Music week, its origin and observance; musical memory contests, games and entertainments; music study; the music sure; stories; plays; with an anthology of the best prose and verse on music from Plato to Millay. Compiled and edited with a preface by Robert Haven Schauffler. xxii, 387 p, 8°. New York: Dodd, Mead & Co., 1935.

## MARKOV, PAVEL ALEKSANDROVICH

The Soviet theatre. 176 p, 8°. London: V. Gollancz, Ltd., 1934. [Chapter on opera and ballet.]

## MATTHEWS, V. J.

St. Philip Neri, apostle of Rome and founder of the Congregation of the Oratory. x, 117 p, 8°. London: Burns, Oates & Washbourne, Ltd., 1934.

## MAYNE, THOMAS R.

Music in the modern school. With a foreword by G. Kirkham Jones. xiv, 240 p, 8°. London: J. M. Dent & Sons, Ltd., 1935.

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Contemporary American music; public lectures and lecture-recital delivered, under the auspices of the Rice Institute lectureship in music, on the evenings of February 23, 24 and 25, 1933. (The Rice Institute pamphlet, vol. XXI, no. 2.) 83-167 p, 8°. Houston, Tex.: The Institute, 1934.

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Hector Berlioz. xii, 224 p, 8°. London: Oxford University Press, 1935.

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Thematischer Katalog der Instrumentalmusik des 18. Jahrhunderts. Unter Mitarbeit von ungefähr 70 Fachgelehrten herausgegeben. Wolfenbüttel: Verlag für Musikalische Kultur und Wissenschaft.

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Die avarische Doppelschalmei von Jánoshida. Mit Unterstützung der Graf Alexander und Franz Vigyázó-Stiftung der Akademie der Wissenschaften, des Komitáts Jász-Nagykun-Szolnok, der Hauptstädtischen Verkehrsaktiengesellschaft von Budapest und des Gemeindevorstandes von Jánoshida. 107 p, 4°. Budapest: Magyar Történeti Múzeum, 1934. [German and Hungarian text.]

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Das europäische Theater im Mittelalter und in der Renaissance. 206 p, 4°. Leipzig: J. J. Weber, 1935.

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Aus Richard Wagners Leben in Bayreuth. Ernstes und Heiteres. Nach eigenen Beobachtungen erzählt von einem Zeitgenossen. Mit einem Vorwort von Alexander Dillmann. 68 p, gr. 8°. München: Hirth, 1935.

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Johann Sebastian Bach. Eine Einführung in sein Leben und seine Musik. 48 p, 8°. Königstein und Leipzig: Verlag der Eisernen Hammer, 1935.



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# QUARTERLY RECORD-LIST



PREPARED BY RICHARD GILBERT

## L'ANTHOLOGIE SONORE

See Blavet, Dornel, Geoffroy, Janequin, Pachelbel, and Scheidt.

## BACH, J. S.

*Brandenburg Concerto No. 1 in F.* Ecole Normale Orch. con. Alfred Cortot. Victor 11781/82.

*Chorale Preludes: Sanctify Us with Thy Goodness (Ertödt' uns durch Dein Güte); Beloved Jesus, we are here (Liebster Jesu, wir sind hier)* (transc. H. Cohen). Harriet Cohen, pf. English Columbia DB1533.

*Chromatic Fantasy & Fugue in D minor: Prelude & Fugue in D minor* ("Well-tempered Clavichord", Bk. I.) Edwin Fischer, pf. Victor 8680/81.

*Musical Offering—Ricercare for 6 voices* (arr. Fischer). Chamber Orch. con. Edwin Fischer. Victor 8660.

*Toccata in C: Prelude, Adagio, Fugue* (transc. Busoni). Arthur Rubinstein, pf. English Gramophone DB2421/22.

*Toccata in D minor* ("Dorian"). Alfred Sittard, organ. Decca-Polydor PO5118.

## BEETHOVEN, LUDWIG VAN

*Sonata in A, op. 47.* Hephzibah Menuhin, pf; Yehudi Menuhin, v. Victor set M260.

*Sonata in G minor, op. 5, No. 2.* Artur Schnabel, pf; Gregor Piatigorsky, vc. French Gramophone DB2391/92/93.

*Symphony No. 3 in E-flat, op. 55.* London Phil. Orch. con Serge Koussevitzky. Victor set M263.

## BEREZOWSKY, NICHOLAS

*Suite for woodwind quintet: II Adagio; V Allegro.* Reverse: *Suite for woodwinds* (Cowell). Barrère Ensemble of Woodwinds. New Music Quarterly Recordings.

## BERLIOZ, HECTOR

*Beatrice and Benedict: Overture.* London Phil. Orch. con. Sir Hamilton Harty, English Columbia LX371.

*The Corsair: Overture.* London Phil. Orch. con. Sir Hamilton Harty. Columbia 68287D.

## BLAVET, MICHEL

*Sonata for flute and harpsichord.* Marcel Moyse, fl; Pauline Aubert, harpsichord. L'Anthologie Sonore.

## BORODIN, ALEXANDER

*Prince Igor: Polovtsian Dance.* Reverse: *Mass in C minor: Qui tollis* (Mozart). Leeds Festival Choir; London Phil. Orch. con. Sir Thomas Beecham. English Columbia LX369/70.

*Quartet in D.* Pro Arte Quartet. Victor set M255.

## BRAHMS, JOHANNES

*Mein Mädchen hat einen Rosenmund.* Reverse: *Drauss' ist alles so prächtig* (Folk-Song). Walther Ludwig, t; Berlin String Quartet. Electrola EG3329.

## DE CHAMBONNIÈRES, J. C.

*Chaconne et Rondeau.* See also Lully, Daquin. Wanda Landowska, harpsichord. French Gramophone DB4973.

## CHARPENTIER, GUSTAVE

*Louise: Prelude to Act II.* Padeloup Orch. con. Piero Coppola. French Gramophone DA4868.

*La Vie du Poète: Excerpts.* Padeloup Orch; soloists; chorus; con. Gustave Charpentier. French Gramophone DB4966/67/68/69.

## CHAUSSON, ERNEST

*Symphony in B-flat, op. 20.* Paris Conservatory Orch. con. Piero Coppola. Victor set M261.

*Le Temps des Lilas.* Reverse: *Chanson triste* (Duparc). Charles Panzéra, bar; orch. acc. con. Piero Coppola. French Gramophone DB4971.

## CHOPIN, FREDERIC

*Etudes, op. 25: Nos. 1 to 12 incl.* Alfred Cortot, pf. English Gramophone DB2308/09/10.

*Waltzes: op. 18; op. 31, No. 1; op. 34, Nos. 2, 3; op. 42; op. 64, Nos. 1, 2, 3; op. 69, Nos. 1, 2; op. 70, Nos. 1, 2, 3;*

- No. 14 in E (op. posth.). Alfred Cortot, pf. English Gramophone DB2311/12/13/14/15/16.
- Waltz in B minor, op. 69, No. 2* (transc. Spalding). Reverse: *Drink to Me Only with Thine Eyes* (arr. Quilter). Albert Spalding, v; pf. acc. Victor 1703.
- COWELL, HENRY  
*Suite for woodwinds: Andante, Choral, Jig, Allegro*. Reverse: *Suite for woodwind quintet* (Berezowsky). Barrère Ensemble of Woodwinds. New Music Quarterly Recordings.
- DAQUIN, LOUIS CLAUDE  
*L'Hirondelle*. See also Lully, de Chambonnières. Wanda Landowska, harpsichord. French Gramophone DB4973.
- DITTERS DORF, KARL D. VON  
*Quartet No. 1 in D: Finale—Allegro*. Reverse: *Minuet—transc.* from *Sonata in G, op. 78* (Schubert). Léner Quartet. Columbia 17042D.
- DOHNÁNYI, ERNST VON  
*Ruralia Hungarica, op. 32, No. 2*. Reverse: *Sevilla* (Albéniz-Heifetz). Jascha Heifetz, v; Arpad Sandor, pf. French Gramophone DB2220.
- DORNEL, ANTOINE  
*Le Pendants d'Oreille; La Noce d'Auteil*. Pauline Aubert, harpsichord. L'Anthologie Sonore.
- DUPARC, HENRI  
*Chanson triste*. Reverse: *Le Temps des Lilas* (Chausson). Charles Panzéra, bar; orch. acc. con. Piero Coppola. French Gramophone DB4971.
- ELGAR, EDWARD  
*Coronation March, op. 65*. London Phil. Orch. con. Sir Landon Ronald. English Gramophone DB2437.
- ENESCO, GEORGES  
*Roumanian Rhapsody No. 1 in A*. Minneapolis Sym. Orch. con. Eugene Ormandy. Victor 1701/02.
- FAIRCHILD, BLAIR  
*Moustiques* (arr. Dushkin); *Flight of the Bumble-Bee*. (Rimsky-Korsakow—Hartman). Reverse: See Tartini. Miquel Candela, v; pf. acc. French Columbia LF138.
- DE FALLA, MANUEL  
*La Vida Breve: Dances & Interlude*. Sym. Orch. con. G. Cloëz. Columbia G68706D.
- FAURÉ, GABRIEL  
*La Bonne Chanson: Une sainte en son auréole; Puisque l'aube grandit; La lune blanche luit dans les bois; J'allais par des chemins perfides; J'ai presque peur en vérité; Avant que tu ne t'en ailles; Donc, ce sera par un clair jour d'été; N'est-ce pas? L'hiver a cessé*. Reverse of disc 7460: *Les Roses d'Ispahan* (Fauré). Suzanne Stappan, s; orch. acc. con. Piero Coppola. French Gramophone K7458/59/60/7368/7327.
- Dolly: Berceuse; Mi-a-ou; Le jardin de Dolly; Kitty-valse; Tendresse; Le pas espagnole*. Anite Siegel & Babeth Leonet, pf. 4 hands. French Columbia DFX 193/DF1665.
- FOSTER, STEPHEN  
*Jeanie with the Light Brown Hair; Sweetly She Sleeps*. John McCormack, t; pf. acc. Victor 1700.
- FRANCK, CÉSAR  
*Quartet in D*. Pro Arte Quartet. Victor set M259.
- GEOFFROY, JEAN NICOLAS  
*Tombeau en forme d'Allemande*. Pauline Aubert, harpsichord. L'Anthologie Sonore.
- GOUNOD, CHARLES  
*Funeral March of a Marionnette*. Reverse: *Moto Perpetuo* (Paganini). Minneapolis Sym. Orch. con. Eugene Ormandy. Victor 8661.
- GRIEG, EDVARD  
*Eros*. Reverse: *Liebesfeier* (Weingartner). Walther Ludwig, t; pf. acc. Electrola EG3242.
- HAHN, REYNALDO  
*Le Marchand de Venise: Excerpts*. Martial Singher, bass; André Pernet, t; Fanny Heldy, s; et al. French Gramophone DA 4871/72.
- HANDEL, G. F.  
*Israel in Egypt: The Lord is a Man of War*. Leeds Festival Choir; London Phil. Orch. con. Sir Thomas Beecham. Columbia 17044D.

- Israel in Egypt: But as for His People; Moses and the Children of Israel.* Leeds Festival Choir; London Phil. Orch. con. Sir Thomas Beecham. English Columbia LX378.
- Suite in D minor.* Edwin Fischer, pf. English Gramophone DB2378.
- HARRIS, ROY  
*Johnny Comes Marching Home — An American Overture.* Minneapolis Sym. Orch. con. Eugene Ormandy. Victor 8629.
- HAYDN, JOSEF  
*My Mother Bids Me Bind My Hair.* Reverse: *My Laddie* (Thayer). Florence Easton, s; pf. acc. Victor 1705.
- HONEGGER, ARTHUR  
*Music for the film "Cessez le Feu:" Chanson de l'Escadrille; Chanson du Cul de Jatte.* Lys Gauty; orch. acc. Columbia 4103M.
- D'INDY, VINCENT  
*Symphony for orchestra and piano on a French mountain air, op. 25.* Marguerite Long, pf; Colonne Orch. con. Paul Paray. Columbia set 211.
- JANEQUIN, CLÉMENT  
*Chant des Oyseaux.* La Chanterie de la Renaissance, con. Henry Expert. L'Anthologie Sonore.
- LALO, EDOUARD  
*Symphonie espagnole.* Bronislaw Huberman v; Vienna Phil. Orch. con. Georg Szell. Columbia set 214.
- LULLY, J. B.  
*Les Songes agréables d'Atys.* See also Daquin, de Chambonnières. Wanda Landowska, harpsichord. French Gramophone DB4973.
- MENDELSSOHN, FELIX  
*Ruy Blas: Overture.* British Broadcasting Company Sym. Orch. con. Adrian Boult. Victor 11791.
- MOUSSORGSKY, MODESTE  
*Night on the Bare Mountain.* Colonne Orch. con. Paul Paray. Columbia 68305D.
- MOZART, W. A.  
*Concerto in A* (K219). Jascha Heifetz, v; London Phil. Orch. con. John Barbirolli. Victor set M254.
- Concerto in D* (K218). Joseph Szigeti, v; London Phil. Orch. con. Sir Thomas Beecham. English Columbia LX386/7/8.
- Così fan tutti: Come scoglio; Fra gli amplessi in pochi istanti.* Ina Souez, s; Hedde Nash, t; orch. con. Clarence Raybould. English Columbia DX671.
- Don Giovanni: Reich' mir die Hand, mein Leben. Die Zauberflöte: Bei Männern, welche Liebe fühlen.* Margherita Perras, s; Gerhard Hüsch, bar; orch. acc. con. Hanns Udo Müller. Gramophone DB4408.
- Duet in B-flat for violin & viola* (K424). Simon Goldberg, v; Paul Hindemith, va. Columbia set 212.
- Die Entführung aus dem Serail:* Martern aller Arten. Maria Cebotari, s; orch. con. Robert Heger. German Odeon 0-25399.
- Eine kleine Nachtmusik* (K525). Minneapolis Sym. Orch. con. Eugene Ormandy. Victor 8588/1698.
- Mass in C minor* (K427): Kyrie. Dora Labbette, s; Leeds Festival Choir; London Phil. Orch. con. Sir Thomas Beecham. English Columbia LB19.
- Mass in C minor* (K427): *Qui tollis*; Reverse: *Prince Igor: Polovtsian Dance* (Borodin). Leeds Festival Choir; London Phil. Orch. con. Sir Thomas Beecham. English Columbia LX370.
- Symphony No. 39 in E-flat* (K543). British Broadcasting Company Sym. Orch. con. Bruno Walter. Victor set M258.
- Symphony No. 40 in G minor* (K550). London Phil. Orch. con. Serge Koussevitzky. English Gramophone DB2343/44/45.
- PACHELBEL, JOHANN  
*Choral-prelude: Vater unser.* Reverse: *Paraphrase-choral: Credo* (Scheidt). Marcel Dupré, organ. L'Anthologie Sonore.
- PIERNE, GABRIEL  
*Giration—Ballet.* Soloists of the Colonne Orch. con. Gabriel Pierné. French Columbia LFX337.
- POULENC, FRANCIS  
*Nocturnes: Nos. 1, 2, 4; Improvisations: Nos. 2, 5, 9, 10.* Francis Poulenc, pf. French Columbia LFI42/143.

## REFICE, LINICIO

*Cecilia: L'Annuncio.* Claudia Muzio, s; orch. acc. con. Linicio Refice. Columbia 9089M.

## ROSSINI, GIOACCHINO

*La Gazza Ladra: Overture.* London Phil. Orch. con. Sir Thomas Beecham. Columbia 68301.

## SALZEDO, CARLOS

*Concerto for harp & seven wind instruments.* Lucile Lawrence, harp; Barrère Ensemble of Wind Instruments con. Carlos Salzedo. *Chanson dans la nuit.* Carlos Salzedo, harp. Columbia set MM8.

## SARASATE, PABLO

*Romance Andalouse (Danse espagnole, op. 22).* Reverse: *Hungarian Dance No. 6* (Brahms-Joachim). Yehudi Menuhin, v; Marcelle Gazelle, pf. French Gramophone DB2413.

## SCARLATTI, DOMENICO

*20 Sonatas.* Wanda Landowska, harpsichord. French Gramophone DB4960/61/62/63/64/65.

## SCHEIDT, SAMUEL

*Paraphrase-choral: Credo.* Reverse: *Choral-prelude: Vater unser* (Pachelbel). Marcel Dupré, organ. L'Anthologie Sonore.

## SCHUBERT, FRANZ

*Impromptu in F minor; Moment Musical in C-sharp minor.* Elly Ney, pf. Electrola DB4432.

*Quartet No. 15 in G, op. 161.* Kolisch Quartet. Columbia set 215.

*Symphony No. 7 in C.* British Broadcasting Company Sym. Orch. con. Adrian Boult. English Gramophone DB7819/20/21/22/23/24.

*Symphony No. 8 in B minor.* London Sym. Orch. con. Sir Henry Wood. Columbia set 216.

## SPALDING, ALBERT

*Etchings, op. 5: October; Books; Professor; Dreams; Games; Sunday Morning; Hurdy Gurdy; Desert Twilight; Fireflies; Ghosts; Happiness.* Albert Spalding, v; André Benoist, pf. Victor set M264.

## STRAUSS, JOHANN

*Die Fledermaus: Czardas (Klänge der Heimat); Mein Herr, was dachten Sie von mir.* Lotte Lehmann, s; orch. acc. Columbia G4101M.

*Music of Johann Strauss: The Blue Danube; Tales from the Vienna Woods; Acceleration Waltz; Gypsy Baron: Overture; Die Fledermaus: Overture.* Minneapolis Sym. Orch. con. Eugene Ormandy. Victor set M262.

## STRAUSS, RICHARD

*Salome: Final scene.* Marjorie Lawrence, s; Padeloup Orch. con. Piero Coppola. Victor 8682/83.

## STRAVINSKY, IGOR

*Piano-Rag-Music.* Igor Stravinsky, pf. *Rag-time for 11 instruments.* Instrumental ensemble con. Igor Stravinsky. Columbia 68300D.

*Serenade in A.* Igor Stravinsky, pf. French Columbia LF139/40.

## TANSMAN, ALEXANDER

*Triptyque for string orchestra.* St. Louis Sym. Orch. con. Vladimir Golschmann. Columbia set 213.

## TARTINI, GIUSEPPE

*Sonata in G minor: Grave.* Reverse: *Moustiques* (Fairchild—Dushkin); *Flight of the Bumble-Bee* (Rimsky-Korsakow—Hartman). Miguel Candela, v; pf. acc. French Columbia LF138.

## TCHAIKOVSKY, PETER ILICH

*None But the Lonely Heart.* Reverse: *In a Persian Garden—Myself When Young.* (Liza Lehmann). Lawrence Tibbett, bar; orch. acc. Victor 1706.

*Symphony No. 5 in E minor.* Philadelphia Orch. con. Leopold Stokowski. Victor set M253.

## VELLONES, P.

*Deux pieces pour Columbia: Vitamines; Split.* "Les Ondes Musicales Martenot" with acc. of flutes, saxophones, double-bass, battery & piano con. Marcel Cariven. French Columbia DF1681.

## VILLA-LOBOS, HEITOR

*Cuarteto Brasileiro, No. 5.* Carioca Quartet. Spanish Gramophone DB2098/99.

## WAGNER, RICHARD

*Parsifal—Symphonic Synthesis from Act III* (arr. Stokowski). Philadelphia Orch. con. Leopold Stokowski. Victor 8617/18.

